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L I N G U I S T I C S

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REVISITING *WH* MOVEMENT

1. Trace theory has been one of the most interesting attempts at renewing generative grammar. It is, in part, an outgrowth of efforts to reduce the power of transformations by limiting their number and scope. Elsewhere I have already discussed one of the major transformations of the type 'move α': NP Movement (Kenesei 1982). In this paper I will examine Noam Chomsky's claims concerning a unified *Wh* Movement transformation as made in his paper "On Wh Movement" (1977) and in an article written jointly with Howard Lasnik on "Filters and Control" (1977).

NP Movement was one of the few major transformations that have swallowed up a number of old operations. Another is *wh* Movement, which was thought to be limited to cases where the *wh*-word (whether an interrogative or a relative pronoun) actually occurred in the structure or it was immediately recoverable. The second half of the disjunction refers to the optional deletion of relative pronouns, as shown in (1):

(1) a. the man (who) I saw
b. the book (which) I read about
c. the money (which) I believe he has stolen

The deletion of question-words is of course prohibited:

(2) a. *(Who) saw you?
b. *(Who) did you see?
c. *(Who) does John believe met you?
d. *(Who) does John believe you met?

However, there is another type of structure in which both embedded questions and relatives may appear: infinitival constructions:[1]

(3) He didn't know where to go
He wondered what to do
He told me who to see
He asked me how to do it

Of course question-words cannot be ommitted but relatives do require deletion of *wh*-phrases in some of the cases:

(4) a. This is the man to whom to give the presents.
b. This is the man (*who) to give the presents to.
c. *This is the man (*who) for us to give the presents to.
d. *This is the man (to whom) for us to give the presents.
e. This is the man (*who) to tell us the secret.
f. *This is the men for who(m) to tell us the secret.

Undeniably, *wh* Movement shows a number of common characteristics. One of them is the 'gap' it leaves in the sentence from which a *wh*-phrase is moved. Another is the possibility

of moving a *wh*-phrase more than one cyclic node 'up' in the tree if allowed by the intervening verb (a 'bridge'), as in (1c) and (2c-d). Thirdly, *wh* Movement from noun phrases is blocked as predicted by Bach and Horn's NP Constraint or some other device to the same effect.[2] Finally, no *wh*-phrase can be promoted from a construction introduced by another *wh*-phrase (*wh*-island constraint), as in:

(5) a. *What do you wonder who killed *t*?
b. *the man who you didn't know what happened to *t*

where *t*'s are the traces of *what* and *who*, respectively.

In order to generalize *wh* Movement Chomsky selects these four characteristics as a specific configuration and asks the following question:

> "Where we find this configuration in some system of data, can we explain it on the assumption that the configuration results from *wh*-movement?" (Chomsky 1977, 86).

To elaborate: *wh* Movement has five characteristic properties altogether; the fifth one being the occurrence or recoverability of a *wh*-phrase. What Chomsky asks is simply whether, if this fifth property is neglected and the other four are demonstrable, we can be justified in speaking of *wh* Movement.

2. The first domain of *wh* Movement to be examined is comparative constructions, a topic which has intrigued many

excellent minds. Even trace-theoretically oriented works on it alone fill hundreds of pages, mainly due to Joan Bresnan's interests and her dispute with Chomsky and others.

Comparative constructions used to be described as arising through an 'identity of sense' type deletion process more or less along the lines of (59a-b):[3]

(6) a. John is $[_{AP}$ strong $[$er $[_{S'}$ than $[_{S}$ Mary is strong$]]]]$

b. John is stronger than Mary (is).

Now on a structure similar to (6) Chomsky intends to demonstrate that the properties of *wh* Movement are observable:

(7) a. Mary isn't taller than [she was five years ago]

b. Mary isn't taller than [John believes [Bill claims [that she was five years ago]]]

c. *Mary isn't taller than [John believes [the claim [that she was five years ago]]]

d. *Mary isn't taller than [I wonder [whether she was five years ago]]

and draws an analogy between the sentences of (7) and those of (8):

(8) a. Mary isn't different than [what she was five years ago]

b. Mary isn't different than [what John believes [that Bill claimed [that she was five years ago]]]

c. *Mary isn't different than [what John believes [Bill's claim [that she was five years ago]]]

d. *Mary isn't different than [what I wonder [whether she was five years ago]]

Chomsky also asserts that certain dialects have the sentences of (7) with *what* in the clause under the same conditions of grammaticality.

As was suggested above, the ongoing discussion on comparative constructions indicates that their structure is far from clear at present. In fairness to Chomsky, however, it must be granted that there does occur a *wh*-word in at least some of the examples. Yet postulating that particular *wh*-word (*what*) is perhaps an unfortunate choice, since Chomsky's rule (47), cited here under (9), was originally meant to apply to ordinary relative constructions (with *who* or *which* in their COMP nodes), and not to 'headless' ones -- even though the relative pronouns may coincide in some of the cases (eg. *where*).

(9) *wh*-phrase becomes null

Rule (9) is part of a series whose task is, roughly speaking, to eliminate unnecessary constituents of the COMP node or even the whole node, and is therefore complemented by two more rules:

(10) a. *that* becomes null
for becomes null

of which one must apply since the COMP nodes of relative constructions are doubly filled as a result of *wh* Movement

into COMP, the only restriction being that complex *wh*-phrases (eg. those which have lexical content: prepositions, possessives) cannot delete.

But the extension of (9) with a stroke of the pen to strings introduced by *what* seems uncalled for or unjustified to say the least. For that amounts to claiming that *what* can be deleted anywhere, which surely is not the case. The only concession Chomsky makes in order to distinguish between *what*- and *which*-relatives concerns their sematic interpretation (Chomsky 1977, 92 and passim). Furthermore, in contradiction to his principle of *wh*-deletion, it seems that Chomsky does allow deletion of *wh*-phrases with lexical content as is clear from the following derivation. Sentences like (11) are supposed to derive from structures like (12), a procedure which evidently involves the deletion of lexically filled constituents:

(11) more students flunked than thought they would flunk

(12) more students flunked than [[*wh*-many (students)] [*t* thought [they would flunk]]]

Chomsky of course realizes the danger of assuming there to be *wh*-phrases where there is none to be found on the surface but shrugs off all possible objections by saying that "it would be rather paradoxical for a language to contain a general rule of *wh*-movement forming all comparatives (and much else), along with a second rule (comparative deletion) that is extensionally identical with the first over a subdomain of structures [...]" (89).

3. Even more interesting is the second alleged context of *wh* Movement, topic formation.[4] It comprises three types of structures: topicalization (13a), cleft-sentences (13b), and pseudo-clefts (13c):

(13) a. This book, I have read.

b. It is this book that I have read.

c. This book is what I have read.

The structures Chomsky assigns to (13a-b) are given under (14a-b), respectively:

(14) a. $[_{S''}\ [_{TOPIC}$ this book$]\ [_{S'}$ COMP [I have read what]]]

b. It is $[_{S''}\ [_{TOPIC}$ this book$]\ [_{S'}$ COMP $[_{S}$ I have read what]]]

where S" is a cyclic node as defined by the initial rules:

(15) R1: S" ⟶ TOPIC S'

(16) R2: S' ⟶ COMP $\{^{S''}_{S}\}$

In the (b) type sentences we can again discover a rather unusual rule of *wh*-deletion, but we are for the moment more interested in the (a) type sentences, since it is on the basis of these that the dubious rules of (15-16) are set up. Our first objection is similar to one made against Chomsky's derivation of comparatives; it differs only in that in the present case there is no material trace of the *wh*-phrase and the justification of the alleged *wh* Movement hinges entirely upon the presence or absence of the four characteristic properties of *wh* Movement. One might be inclined to think that

this analysis constitutes an exemplary case for Occam's razor. But then it may equally well be said this is a minor metatheoretical point with no empirical import.

Our next objection will then be more of an empirical nature. According to the rules of (15-16), S" is a cyclic node, a view supported in Chomsky's opinion by sentences such as (17):

(17) I believe that the books, John gave away to some friends.

However, Emonds (1970, 1976) expressly claims that Topicalization, which is the rule that produces sentences like (13a) and (17), is a root transformation and demonstrates it on the following sentences:[5]

(18) a. *I fear (that) [each part John examined carefully]

b. *We are going to the school play because [our daughters we are proud of]

c. *Are you aware (of the fact) that [poetry we try not to memorize]?

d. *Do you think [socialist theory many Czechs would deny]?

e. *That [this house he left to a friend] was generous of him.

The topicalizations in complement sentences are no better than those in relative clauses or questions, which are the only structures in which Chomsky disallows topicalization;

compare the following example from Emonds:

(19) *I have shown you the broom (that)
[these steps I used to sweep with]

Emonds' analysis refutes Chomsky's claim to the cyclicity of S", and consequently the generality of *wh* Movement in topicalizations and clefts, since only the latter can be truly cyclic.

Our last objection, which will be made more use of below, follows from a very simple fact: by no means can Topicalization involve the subject of a matrix sentence, although it is perfectly possible with the other two processes of topic formation, clefts and pseudo-clefts, cf.

(20) a. *this book, is interesting
b. It is this book that's interesting.
c. This book is what's interesting.

(21) a. *John, arrived yesterday
b. It is John that arrived yesterday.[6]

Now it is worth noticing that another type of topic formation, usually called Left Dislocation, does allow subjects as well as other complements to be topicalized:

(22) a. This book, it's interesting.
b. John, he arrived yesterday.

Observe also that (20a) will not improve if the alleged *wh*-phrase is retained:

(23) *the book, what is interesting.

For the sake of our final argument let us accept Chomsky's analysis, and suppose that in the following structure:

(24) $[_{S''}$ $[_{TOP}$ this book] $[_{S'}$ COMP $[_{S}$ I have written $[_{PP}$ about what]]]]

the whole PP node rather than just *what* moves into COMP, yielding (25):

(25) $[_{S''}$ $[_{TOP}$ this book] $[_{S'}$ $[_{COMP}$ about what] $[_{S}$ I have written *t*]]]

The question then is what can happen to the COMP node: it cannot be deleted, since it contains lexical material, but it must be -- for otherwise the result is ungrammatical. This dilemma cannot be quibbled by making use of an ad hoc filter: it could not choose between well-formed and ill--formed structures containing complex *wh*-phrases in COMP.

For the time being I have nothing to say about the next two topics in Chomsky's discussion of *wh*-phenomena, indirect questions and infinitival relatives, since no query can be raised about *wh* Movement within them, especially as far as questions are concerned.

4. Before turning to the last two contexts discussed in Chomsky (1977) a short digression on certain aspects of trace theory will be necessary. Elsewhere I reviewed in some detail the reasons for introducing, as well as the functions of, two new elements in the grammar:

empty nodes and traces (Kenesei 1979). Empty nodes are generated by the base rules and there is a rather simple mechanism to block surface structures which contain empty nodes. Traces in turn are the result of movement transformations, which mark them for identity, and are interpreted as anaphors of a special kind.

Now a third innovation is the node PRO represented by the terminal identity element *e* under NP. It is thus syntactically indistinguishable from empty nodes and traces and is marked for coreference by means of being coindexed with another constituent by rules of control in the semantic component. The notion of PRO is certainly akin to the deep pronoun hypothesis, with the important difference that PRO, unlike 'ordinary' pronouns such as *he*, *it*, etc., must undergo control or otherwise the structure will be semantically uninterpretable. PRO may be controlled by some other constituent or may be assigned arbitrary reference. Thus in the following three sentences, which are all structures of obligatory control:

(26) a. John asked Bill [what PRO to do]
b. John told Bill [what PRO to do]
c. It is unclear [what PRO to do]

PRO is coreferent with the matrix subject (26a), the matrix indirect object (26b), or is arbitrary in reference (26c).

The nodes $[_{NP}$ e] exhibit the common property of having no phonetic outcome. But while traces are on a par with the

lexical NPs they are coindexed with as regards filters (ie. none of the structures in (26) are grammatical if a lexical NP or its trace replaces PRO), PROs are invisible for filters: they simply do not count as NPs as far as filters are concerned. It follows, Chomsky and Lasnik argue, "that PRO and lexical NPs (including trace) are in complementary distribution in surface structure. Where we find PRO, we can find neither a lexical NP nor a trace, and conversely." (Chomsky and Lasnik 1977: 441)

5. The next context on which the effects of *wh* Movement are claimed to be observable is *too/enough* plus infinitival complements of adjective phrases as in

(27) John is tall enough [for us to see]

The sentence (27) is synonymous with (28) on one of its readings, that is, when *him* is coreferent with *John*:

(28) John is tall enough [for us to see him]

Structures of the type of (27), but not those of (28), exhibit the characteristics of *wh* Movement, most importantly the property of blocking extraction from complex NPs and questions, according to Chomsky, cf.

(29) a. *The job is important enough for us to insist on the principle that the committee should advertise.

b. *Who was the job good enough for us to offer to?

Consequently, the structure underlying (27) is, continues Chomsky, (30b), which is ultimately derived from (30a), whereas (28) essentially has the structure as shown by the brackets.

(30) a. John is tall [enough [$_S$, [for us to see who]]
b. John is tall [enough [$_S$, who for us to see *t*]

The structure (30b) will then undergo obligatory *wh*-deletion to get (27). But even Chomsky admits that multiple embedding of such structures under 'bridge' verbs results in sentences which are "dubious or starred", while their alternative sentences containing pronouns in place of the trace are "highly preferred," compare:

(31) a. ?the job is important enough for us to order them to insist that the committee should offer *t* to John
b. the job is important enough for us to order them to insist that the committee should offer it to John

But even if we ignore this and other minor difficulties, such as the unexplained occurrence of *which* instead of earlier *what*, there still remains ample room for criticism.

The complement subject, it is claimed, must always be PRO, thereby distinguishing between (32a) and (32b-c), which underlie ungrammatical sentences:

(32) a. John was clever [enough [for PRO to run away]]
(⟶ John was clever enough to run away)

b. *John was clever [enough [for him to run away]]

c. *John was clever [enough [for who to run away]]

Incidentally, unless the above restriction about the embedded subject were in force, (32c) would underlie the grammatical sentence derived from (32a) after *wh* and *for* deletions both have applied. In other words there is no independent motivation for such a restriction except that only in this case would the insertion of a *wh*-phrase and that of a 'real' pronoun result in surface sentences of distinct grammaticality. Besides, the requirement that the complement subject always be PRO (cf. Chomsky 1977: 103) is blatantly false in view of sentences like *John is too short for Peter to see*, so it must be rephrased as a prohibition on the occurrence of *wh*-phrases in subject position. That alone would suffice to justify the revision of the initial assumption, but there are other reasons too.

If, in turn, there is a *wh*-phrase in the complement sentence alongside with a subject PRO, this PRO will now have to be blocked from being interpreted as coreferent with the matrix subject, cf. (33a-c):

(33) a. John is clever [enough [for PRO to understand who]]

b. John is clever [enough [who for PRO to understand *t*]]

c. John is clever [enough [to understand *t*]]

And while that is not impossible, relying on compatible data like (34):

(34) the man [who he thought [*t* would win]]

where the *wh*-phrase, but not *he*, can be associated with the head NP *the man*, it is at variance with Chomsky's treatment of infinitival relatives, in which embedded subjects are represented by *wh*-phrases -- all to be deleted subsequently; cf. the derivation (35a-c):

(35) a. [the man [for who to fix the sink]]
b. [the man [who for *t* to fix the sink]]
c. [the man [to fix the sink]]

In short, if we want to avoid inconsistency, either all slots (whether subject or complement) are filled in by *wh*-phrases in *too/enough* plus complement constructions or none of them are. We have shown that the former option entails an erratic relationship between 'real' pronouns and *wh*-phrases in these structures, whereas the latter would amount to giving up the idea of a general *wh* Movement transformation.

Another difficulty arises in connection with *wh*-extraction from the embedded sentence. The sentence (39b) is certainly ungrammatical, but questions formed of the analogous construction which contains a pronominal anaphor are not a trifle better, although Chomsky's analysis predicts that they should be grammatical; compare (36) below with

(29b):

(36) *Who was the job good enough for us to offer it to?

Since there is no *wh*-phrase in the embedded sentence, there can be nothing to prevent the movement of *who* into the matrix COMP node.

It is perhaps becoming increasingly clear that the configuration meant to characterize *wh* Movement (cf. 1.) simply does not fit the data (with the possible exception of comparatives). But, in accordance with what may be called Chomsky's principle of grammatical argument,[7] we still have the problems of (32-35) as well as the ungrammaticality of (36) to account for. As far as the structures (32-35) are concerned, a possible solution could be conceived by invoking Equi-deletion or analyses of similar effect. Suppose, for example, that underlying (37a-b) are (38a-b), respectively:

(37) a. John is tall enough to climb the wall.
b. John is tall enough for him to climb the wall.

(38) a. John is tall [enough [for PRO to climb the wall]]
b. John is tall [enough [for him to climb the wall]]

where in (38) PRO undergoes the usual assignment of control and is in effect deleted together with *for*, while in (38) *him* will be marked as non-coreferent with the matrix subject *John* by the rule of disjoint reference (Chomsky 1976). This is a distinction at work in essentially similar structures, cf.:

(39) a. John was eager [for PRO to win]

b. John was eager [for him to win]

That is, strictly speaking, a non-deletion approach. One could imagine replacing PRO with PRO-*self* and rely on Equi--deletion, but such alternatives do not affect the point made here. The only consequence one must take into account is whether the NP Constraint is construed as one which ranges over transformations only or one which may involve semantic interpretation as well. If the latter option is accepted, PRO embedded in a complex NP (as in (40)) will be assigned no control by a constituent outside that NP.

(40) *The job is important enough [for us to insist on [$_{NP}$ the principle [$_{S}$, that they should offer PRO to John]]]

Besides, the Specified Subject Condition (or its equivalent) can also do the job.[8]

Such a broad interpretation of a constraint on transformations is not at all alien to trace theory. Indeed the very first conditions on transformations were formulated more or less in this fashion (Chomsky 1973), and some of them have survived since. Assuming PRO to replace *wh*-phrases will have other additional advantages. For example, Chomsky explains in another connection that the paradigm in (41) demonstrates the workings of *wh* Movement in that whenever a *wh*-phrase has been moved from an indirect object into COMP, it must leave the preposition *to* stranded in the original position, that is, no Dative Movement is possible prior to *wh* Movement (Chomsky

1977:104):

(41) a. What did you give to John?

b. *Who did you give a book?

c. Who did you give a book to?

d. John is dumb enough to sell the Brooklyn Bridge to.

e. *John is dumb enough to sell the Brooklyn Bridge.

(Note that the last two sentences are meant to be synonymous.)

That is all right for American English. However, in British English (41b) and related constructions pass the grammaticality test with no difficulty, yet sentences like (41e) are considered unacceptable. In other words, a general constraint on *wh*-phrases in indirect object position which prohibits their participation in *wh* Movement will not do here. In British English the constraint must involve PRO only and we have no reason to suppose that the situation is markedly different in American English, where, we may conjecture, there can be an additional constraint on *wh*-phrases.

We have seen that none of the *too/enough* plus complement constructions allow question words to be extracted, whether or not they contain anaphoric pronouns, cf. (29b) and (36). But this is not a property peculiar to the structures under discussion. Consider the following sentences:

(42) a1. John was so happy that he sang madrigals.

a2. *What was John so happy that he sang?

b1. John polished the floor so hard that you could see your face in it.

b2. *What did John polish the floor so hard that you could see in it?

c1. Mary left early to catch the train.

c2. *What did Nary leave early to catch?

No matter what their exact constituent structure may be, the sentences in (42) all contain some kind of adverbial complements in the form of infinitival or tensed clauses -- and all of them prohibit the extraction of *wh*-phrases. That is to say, we may as well rely on *wh* Movement in order to explain the ungrammaticality of (29b) and (36), but we still have to face up to the ungrammaticality resulting from the extraction of *wh*-phrases from adverbial clauses. Thus we can rather contemplate another general restriction, this time a prohibition on the movement of any material out of sentences embedded in adverbials.[9]

6. Due to lack of space I will now give a rather cursory review of the last alleged domain of *wh* Movement. The phenomena referred to as *tough* Movements have traditionally puzzled a number of outstanding linguists. In the previous discussions of sentences like (43a-b) I followed their customary analysis, according to which (43b) is derived from the structure immediately underlying (43a)

through the movement of the embedded object NP into the matrix subject position (cf. *enough* etc. and complements above):

(43) a. It is easy (for us) to please John.
b. John is easy (for us) to please.

We can now proceed, without further ado, to examine the structures Chomsky claims to underlie the sentence in (43b). For any arguments supposedly in favour of the analysis the reader is referred to Chomsky (1977:103ff). Thus in (44)

(44) a. John is easy (for us) [$_S$, for PRO to please who]
b. John is easy (for us) [who for PRO to please *t*]

(44b) is derived from (44a) through *wh* Movement into COMP followed by *wh* and *for* deletion, ultimately yielding (43b).

No argument will be advanced here about the restriction of the occurrence of *wh*-phrases in the embedded subject position -- although threefold requirements of the kind invoked in these constructions (demanding the insertion of a *wh*-phrase in complement position, PRO in subject position in addition to a *for* complementizer) are certainly rare. Nor will I discuss the legitimacy of stretching the deep subject -- predicate relationship so far as to claiming that *easiness* is predicated of *John* or any other subject in the same way as *happiness* or *readiness* is in the sentences: *John is happy (for us) to leave., The soup is ready (for us) to eat.*

But how can the problem sentences of the following sort raise resolved?

(45) [$_S$, that the theorem is true] is difficult to prove

Recall that Emonds (1970, 1976) made out a good case for a root transformation of Intraposition to handle structures of this kind, a view fully accepted by Chomsky (for details see Chomsky and Lasnik 1977). If in (45) the bracketed S' was originally not adjacent to *prove*, it follows that it must have been intraposed from somewhere outside the sentential complement of *difficult*, as in the derivation (46a-b):

(46) a. NP is [$_{AP}$ difficult [$_S$, for PRO to prove which] [$_S$, that the theorem is true]]

b. [$_S$, that the theorem is true] is [difficult [$_S$, for PRO to prove which]]

However, for that or any other similar analysis to be correct there ought to be an analogous construction containing *it* as matrix subject, cf. the following examples:

(47) a. NP is illegal for John to leave

b. It is illegal for John to leave.

c. NP was proved that the theorem was true

d. It was proved that the theorem was true.

But no alternative exists for (46a), since the parallel sentence containing the 'dummy' *it* must be derived from something like (48), according to Chomsky:

(48) It is [difficult [for PRO to prove [that the theorem is true]]]

Such constructions are claimed to be syntactically unrelated to their 'topicalized' counterparts, ie. (45) in this case.

That is rather a paradoxical situation for any proponent of general *wh* Movement who is opposed to postulating sentences in subject position. The only way out seems to be to disregard Emonds' findings and allow S' nodes to occur in subject position.[10] This possibility is argued forcibly by Halitsky (1975), who maintains that there is no symmetry in the X-Bar Theory as developed by Chomsky (1970) and demonstrates that rules of the form:

(49) [Spec, V'] ---→ V''

must also be possible if there is already a rule [Spec, N']---→ N''. The rule (49) would be capable of generating tensed and infinitival sentential subjects on the one hand, and, on the other, these sentential subjects would not be dominated by the category NP, thereby reconciling Rosenbaum's (1967) and Emonds' (1970, 1976) positions.

Although Halitsky's idea is absolutely feasible, it will contribute nothing whatever to solving the dilemma of (46). It is an immediate consequence of Halitsky's amendment (49) that the rule of Extraposition is resurrected as a structure preserving (cyclic) transformation, so the derivational relationship between the relevant structures *NP--Pred--S*

and *S--Pred* is, as it were, reversed with the latter now underlying the former. If then we were to believe that (46b) ultimately underlies (45), we would still have to account for the impossibility of Extraposition in (46b), since after Extraposition in (46b) the result is something like (46a), in which the *wh*-phrase *which* precedes its antecedent. But the sentence which approximately has the structure of [48] must somehow be obtained. Thus the paradox prevails and cannot be resolved in the framework of general *wh* Movement.[11]

We will now continue discussing *easy* plus complement constructions by citing an example from Chomsky (1973). One of his counterarguments against Raising was based on the asymmetry between (50a) and(50b). At that time these two sentences served to show that the surface subject *Smith* in (50b) cannot have been the object of *expect* at any point of the derivation (including the one prior to its movement into matrix subject position), since it does not behave as a proven object of an embedded verb, eg. *Smith* in (50a). But having changed his view of the underlying structure of these constructions, Chomsky must now find a different reason why (50b) is not grammatical. According to him, (50a) is derived from (50c), so the structure underlying (50b) must be (50d):

(50) a. Smith was easy for Jones to force to recover.

b. *Smith was easy for Jones to expect to recover.

c. Smith was easy for Jones [for PRO to force who [PRO to recover]]

d. Smith was easy for Jones [for PRO to expect

[who to recover]]

In order to block (50b), *wh* Movement in the embedded sentence must be prohibited. However, the structures in (51) show that *wh* Movement is perfectly possible in the relevant contexts:

(51) a. Who do you expect to recover?
b. the man (who) I expect to recover

The only solution Chomsky's framework allows would follow from the requirement that "the underlying structure must contain an embedded $\bar{S}$ as complement to *easy*, with an obligatory PRO subject, as in the case of infinitival complements [of *too* and *enough*] already mentioned." (Chomsky 1977, 103) That restriction is necessary to block the occurrence of *wh*-phrases in embedded subject position, thus preventing ungrammatical sentences such as (52b) from being generated:

(52) a. John is easy [for who to talk]
b. *John is easy to talk

This is simply a new way of stating the familiar restriction on the transformation *tough* Movement, *viz.* that it is not permitted to operate on embedded subjects. Suppose that we extend this restriction to subjects in 'lower' sentences saying that however deeply embedded the subject is, it cannot be moved if it is a *wh*-phrase in the complement to *tough*-predicates.

Putting aside all possible reservations which may arise from formulating the constraint and conceding that it would handle one type of irregularity, let us now see another that no constraint mentioning subjects could deal with. Neither of the pair of sentences (53a-b) seems to go through, although both of (53c-d) are grammatical:

(53) a. *The police are easy to arrest us.
b. *The police are easy for us to be arrested by.
c. It is easy for the police to arrest us.
d. It is easy for us to be arrested by the police.

Even if all proposed analyses of the constructions in question can block (53a), none of them (including Chomsky's) can prevent (53b).

One possible explanation we can envisage would rely on referring to the information 'deep subject', since in the cases of (103b),(106b), and(107b) it is apperently the deep subject of some one of the embedded sentences in the complement to *easy* that cannot be associated with the surface subject of *easy*. Owing to its neutrality with respect to the existence of Raising, this solution will, incidentally, deprive (50a-b) of their value as a counter-example to Raising. Now whether *easy* plus complement constructions involve a transformational or an interpretive rule is, I believe, a question that remains to be decided.[12]

To close this section I will put forward a perhaps complicated though persuasive argument based on problems

of interpretation as related to syntax. Hankamer and Sag (1976) demonstrate among others that null anaphora can arise in either of two ways: in the case of 'deep anaphora' the anaphor is not derived transformationally, but is present in underlying representations and is interpreted in deep structure; in the case of 'surface anaphora' the anaphor is derived transformationally by deletion and is interpreted in surface structure. Deep anaphora must represent semantic rather than syntactic units and, especially "in the case of sentential deep anaphora [...,] any attempt to assign an interpretation to a sentential deep anaphor at a later than precyclic stage runs afoul of the possible disintegration of its antecedent." (423)

It is exactly sentential deep anaphora that we have to do with in the case of (54a) as against (54b), in which the anaphor arises through syntactic deletion (for discussion see Hankamer and Sag 1976:414).

(54) a. John thought I must have passed the test but I didn't even try.

b. John thought I must have passed the test but I didn't even try to.

In the following sentence only deep anaphora is possible:

(55) John is too difficult to please for us to try ($\#_{to}$)

According to Chomsky's treatment of these constructions

utilizing Hankamer and Sag's observations, the deep structure of(54) is (56a), from which the surface structure (11b) is derived through *wh* Movement:

(56) a. $[_{S_0}$ John is [too [difficult $[_{S_1}$ for PRO to please who]]
$[_{S_2}$ for us to try $[_S$ PRO]]]]
b. $[_{S_0}$ John is [too [difficult $[_{S_1}$ who for PRO to please *t*]] $[_{S_2}$ for us to try $[_S$ PRO]]]]

Hankamer and Sag's theory of anaphora can be reconciled with more recent developments of trace theory, since the antecedents of deep anaphors no longer can be said to disintegrate due to the effect of traces and the fact that all deletions are postponed until after surface structures receive semantic interpretation. But even so, *wh* Movement has a weak case here. The interpretation of the surface structure (56b) can choose between the following two options. It can first assign control to the (free) sentential anaphor in S_2 by, as it were, substituting S_1 for $[_S$ PRO]. In this case the *wh*-phrase must remain uninterpreted in the sentential anaphor. Or it may first assign control to both the *wh*-phrase and PRO in S_1 and only then 'substitute' S_1 for $[_S$ PRO]. In this case the PRO subject in S_1 has already been assigned arbitrary reference, so the subject PRO in the sentential anaphor cannot now be controlled by *us*, the matrix subject in S_2, which again renders (56) ungrammatical.

The alternative solutions will face none of these problems. If we consider (54) as the result of the trans-

formation *tough* Movement from the structure (57)

(57) NP is [too [difficult [$_{S_1}$ for PRO to please John]] [$_{S_2}$ for us to try [$_S$ PRO]]]

through a transformation which places *John* in the matrix subject and leaves a trace in its original position, we can see that there is an easy way to associate [$_S$ PRO] with S_1, since the object of *please* is the trace of *John*, a bound anaphor, while the subject of S_1 is the unbounded anaphor PRO, which can be controlled by the S_2 subject *us* in [$_S$ PRO], and assigned arbitrary control in S_1.

Another possible solution postulates a lexically filled matrix subject and a PRO in place of *John* in S_1. The assignment of control is relatively straightforward, but its description is too long to be included here.[13]

We have seen that neither Chomsky's four criteria nor the data he relies on are sufficiently clear to prove that the transformation *wh* Movement can indeed account for the phenomena presented. Furthermore we have come across a number of misstatements or perhaps even confusions, such as the cyclicity of Topicalization or the insertion of PRO in subject but *wh*-phrases in object positions when the resulting sequences are indistinguishable. A number of counterarguments were given, which in the important cases lean towards a reformulation of Chomsky's analyses in terms of the referentially empty constituent PRO, especially as regards the last two sets of data (5. and this section). However the notion of PRO

to be adopted here is somewhat different from what seems to be generally accepted.

7. PRO was characterized in 4. as represented by the terminal identity element *e* and is therefore not distinct syntactically from empty nodes and trace. But this last statement is a little too crude. A moment's reflection will show that empty nodes and trace cannot be moved but PRO can. For if empty nodes were moved the operation would be pointless, since they could only be transposed to other empty nodes according to the requirements of the structure preserving constraint, and such an operation would produce a tree identical with the input. If a trace were moved trace theory itself would become useless, since the essential information traces convey would be lost. But PRO does move around; no matter whichever analysis we subscribe to in the cases discussed, the derivation of (58a-d) must involve the movement of PRO.

(58) a. John persuaded Bill [the doctor to be examined PRO by [$_{NP}$ e]]

b. John persuaded Bill [t_1 to be examined PRO by [$_{NP_1}$ the doctor]]

c. John persuaded Bill [PRO to be examined by [the doctor]]

d. John persuaded Bill to be examined by the doctor.

If there were another [$_{NP}$ e] in (58a), then of course the

movement of the NP containing PRO into the embedded subject would be skipped over, that is, (58c) would be omitted, and instead we would get something like (58b') :

(58) b'. John persuaded Bill [t_1 to be examined [$_{NP}$ e] by [$_{NP_1}$ the doctor]]

which underlies no grammatical sentence for at least three reasons. First of all, the NP coindexed with its trace is preceded by it, then there is an uncontrollable empty node in the structure, and finally the rule of control finds no candidate for PRO in the embedded subject position as is required by verbs of the *persuade* type. Thus even if the constituent [$_{NP}$ e] is regarded as PRO, the structure it is in will have to be starred. Before we analyse the consequences of the movement of PRO we will discuss the criterion of the insertion of PRO. Recall that Chomsky and Lasnik (1977) rely on the thesis of complementary distrubution of PRO and lexical NPs or trace to determine the positions PRO can occupy (cf. 4.). But the thesis has certain drawbacks.

First, it does not hold for the constructions treated in 5. as is clear from Chomsky's own analysis of the data (1977:100ff) and in the face of evidence such as (59a-b):

(59) a. John is too short [for PRO to see us]
b. John is too short for us to see him]

Then the thesis would require us to postulate PRO in some

of the constructions which, according to Chomsky, contain *wh*-phrases:

(60) a. *The chicken is ready for us to eat {the fish / it}

b. *John is easy (for us) to please {Bill / him}

Clearly, no lexical NP can occur in the curly brackets.

The trouble with the criterion is that Chomsky and Lasnik try to overgeneralize their findings in constructions like *persuade NP [PRO to VP]* in order to cover the domain of the earlier rule of Equi-NP Deletion. But some rule of Equi is still retained and operates on PRO-*self* NPs. These reflexives can occur wherever full lexical NPs do. Their deletion by Equi, however, leads to quite an unorthodox concept of deletion in cases like the following:

(61) It is illegal for PRO-self to leave

where PRO-*self* is necessary because lexical NPs can also occupy that position and after "the rule of control [...] assigns arbitrary reference to PRO [...] PRO-*self* deletes by Equi" (Chomsky and Lasnik 1977:472). Obviously, if there is any deletion here it is not by Equi, there being no other identical lexical node, but it is a free deletion, which must be rare or perhaps illegitimate in trace theory on account of the principle of recoverability of deletion.[14]

Now if PRO can be moved about, it is neither syntactically nor semantically on a par with the nodes represented by $[_{NP}\ e\ ]$. If then the thesis of complementary

distribution is refuted, PRO must be capable of entering any syntactically appropriate position and the grammaticality of the structures formed in this way will depend on the control requirements of individual verbs and adjectives and other relevant constituents in the matrix sentence which are in construction with the embedded sentence containing the PRO. It follows then that (115) can contain PRO instead of PRO-*self*, and conceivably (114a-b) also have PRO in place of the curly brackets.

PRO then will be distinct from empty nodes and traces in that it is subject to movement rules and requires control. In other words, it is an unbound anaphor with null phonetic outcome, and as regards movement rules (but not filters) on a par with lexical NPs. It is the control requirement that blocks both surface structures (52a-b), since there is no possible controller in them:

(52) a. PRO is hit John by NP
b. John is hit *t* by PRO

It follows that there may also be structures which contain two PROs in one clause, like (53), which underlies the sentence (53b):[15]

(53) a. The chicken is too hot [for PRO to eat PRO]
b. The chicken is too hot to eat.

For the rules of control two options are open: they may associate the matrix subject with the subject PRO or the ob-

ject (or in general the complement) PRO in the embedded sentence. If they take the first choice, the object PRO will be left uncontrolled. If they choose the second, the object PRO will be controlled by *the chicken* and the way is open for the embedded subject PRO to be interpreted as having arbitrary reference. Note that the assignment of arbitrary reference must observe (at least) two prerequisites: one is that the PRO in question be the subject of an infinitival construction, the other that the constituent commanding the infinitival construction be specified for allowing such assignment; eg. *unclear, too, enough, illegal,* as against *know + wh, force, happy*.

N O T E S

Why is the only question-word that may be used in matrix questions with non-finite (infinitival) predicates, eg.,

(i) Why bother about John?

On the other hand, it is the only *wh*-word which cannot be used in embedded infinitives, eg.,

(ii) *He doesn't know why to leave.

2 In his original formulation, Chomsky (1977.86) quotes the Complex NP Constraint (cf. Ross 1967). For us, any distinction is indifferent for the time being insofar as the constraint mentions deletion in addition to extraction.
Bach and Horn's NP Constraint is, incidentally, as follows:

> *"No constituent that is dominated by an NP can be moved or deleted from that NP by a transformational rule."* (Bach and Horn 1976:280)

3 According to one typology of deletion phenomena (Grinder 1976), Identity-of-Sense Deletion comprises several subcases besides Comparative Deletion, such as Gapping (i), Sluicing (ii):

(i) John killed the man and Mary --- the woman.
(ii) I know someone here plays tennis but I don't know who --- .

Other types of deletion are based on coreferential identity (eg., cases of Equi), or are free deletions.

4 'Topic-formation' is meant here as a term general enough to cover related phenomena; although there is no such label in Chomsky (1977), the three processes

taken here to belong under Topic formation are treated more or less in conjunction by him.

5 Grammaticality judgments are from Emonds (1970, 24), the square brackets have been added to show the domain of topicalization.

6 The pseudo-cleft variety is not given in (21.) since it is ungrammatical for a different reason, namely, the restriction on the distribution of *who*.

7 "To find evidence to support or to refute a proposed condition on rules, it does not suffice to list unexplained phenomena; rather, it is necessary to present rules, i.e., to present a fragment of grammar. *The confirmation or refutation will be as convincing as the fragment of rules presented.* [...] The status of conditions on rules is empirical, but evidence can only be indirect and the argument, one way or another, is necessarily rather abstract 'and 'theory bound'." (Chomsky 1977, 74; emphasis added)

8 The original formulation of the Specified Subject Condition is this:
"No rule can involve *X*, *Y* in the structure
... *X* ... [$_{\alpha}$ ... *Z* ... -- *WYV* ...] ...
where Z is the specified subject of *WYV* in α." (Chomsky 1973, 239)

9 In addition, there are other structures of adverbial type which corroborate our analysis of *too/enough* plus complement constructions, since they also allow deletion of certain complements in the embedded sentence, eg.,

(i) The two chairs were brought in for us to sit on (them).

Neither does this construction allow question-word movement out of the embedded sentence, yet it would be futile to suppose that there is some kind of latent *wh* Movement underlying the derivation. Postulating PRO would surely be much simpler and closer to actual facts of grammar.

For the record it should be noted that there can be an independent reason for preventing sentences like (41a2-b2-c2) from arising. Ray Cattell (1976) proposes two constraints which will in effect limit the number of possible arguments, including *wh*-phrases, within the domain of the predicate. The constraint of immediate relevance here, ie. the Overcrowding Principle, runs as follows: "The number of NPs within a syntactic configuration must not exceed the number of argument places available for the verbs within it."

10 However, Chomsky and Lasnik (1977), who discuss the relevant structures at some length, take no cognizance of this option.

11 Even though Halitsky (1975) does not allow of any ambiguous interpretation, it may be asked in defence of Chomsky whether the assumption that there are both sentential and dummy NP subjects while S's are generated in a predicate-final position would help solving the problem. I think it would not -- at least not without a major modification of trace theory. For one thing, passivization should be completely altered. The now canonical treatment of passives takes (i) as the underlying form of (ii):

(i) NP $[_{VP}$ was $[_{AP}$ en $[_{VP}$ $[_{V}$ hit $[_{NP}$ Bill]]]]]
(ii) Bill was hit.

Observe that the object NP of *hit* is in the same 'lower' VP. Consequently, the deep structure for (iii) can be

nothing but (iv):

(iii) That the theory was true was disputed.
(iv) NP $[_{VP}$ was $[_{AP}$ en $[_{VP}$ $[_{V}$ dispute] $[_{S}$, that the theory was true]]]]

where S' has the same complement status with respect to *dispute* as NP with respect to *hit*. If we opt for having S' as subject in (iv), which should be possible in this version of Halitsky's amendment, we must also change (i) by making *Bill* the deep subject. But then nothing will be left of the idea that traces reflect 'thematic' relations like 'agent', 'goal', etc. By letting the grammar decide which way to go about it, both (i) and (v) will underlie (ii):

(v) $[_{NP}$ Bill] [was [en $[_{VP}$ hit $[_{NP}$ e]]]]

just as (iii) can then be derived from both (iv) and (vi):

(vi) $[_{S}$, that the theory was true] [was [en [dispute $[_{S}$, e]]]]

The futility of such a position will even be clearer if we consider the multiple results of movement transformations on these double deep structures.

12 Since the preceding counterargument overlaps discussions of Raising, I have also made use of it in Kenesei (1982).

Another point worth noting is the ungrammaticality of the following sentence (from Chomsky 1973, 263):

(i) *John is fun to see pictures of.

although *wh* Movement on *picture*-nominals is generally possible, cf.:

(ii) Who did you see pictures of?
(iii) the man I saw pictures of

In view of Chomsky's analysis of constructions involving *picture*-nominals in Chomsky (1973, 114ff), where, as a consequence of earlier analyses, he makes the implicit claim that (i) must be grammatical, this very example represents another instance of internal contradiction.

Again, Chomsky (1973, 265) confronts (iv) and (v):

(iv) Books are difficult to believe that Tom reads.
(v) This is the book that it is difficult to believe that Tom read.

and adds that (iv) is blocked, implying that it is ungrammatical, while (v) goes through owing to multiple *wh* Movement. Now recall that according to Chomsky (1977) the sentence (iv) is grammatical, though 'marginal'.

13 These are the outlines of the solution. The surface structure of (54) is given under (i):

(i) $[_{S_0}$ John is [too [difficult $[_{S_1}$ for PRO to please PRO]]
$[_{S_2}$ for us to try $[_{S}$ PRO]]]]

The S_1 and the S_2 cycles will be passed. On the S_0 cycle there are two ways to assign control to $[_S$ PRO]:

(a) by first taking it to be identical with S_1, cf. (ii):
(ii) [John is [too [difficult $[_{S_1}$ for PRO to please PRO]]
$[_{S_2}$ for us to try $[_{S_3}$ for PRO to please PRO]]]]

Then the subject PRO in S_3 is controlled by *us* in S_2, and the object PRO is assigned control independently of S_1, according to the requirements of *too* plus com-

plement constructions, ie. it will be controlled by *John*. The subject PRO in S_1 is of course assigned arbitrary reference, while the object PRO, according to the rules applying to *difficult* plus complement constructions, will be taken to corefer with *John*; or

(b) it may happen that the two PROs in S_1 are first assigned control, and $[_S$ PRO] undergoes the assignment of control only afterwards. In this case the structure will be uninterpretable since the subject PRO in S_1 is assigned arbitrary reference, which, if taken over to the subject of S_3, will result in an ungrammatical sentence.

14 That is, free deletion of lexical constituents. Chomsky and Lasnik (1977) allow the deletion of arbitrary structures in arbitrary categories only if they are in COMP, which makes it possible for them to delete *wh*-phrases in COMP.

Thinking over the role of PRO-*self*, it might even turn out that since in effect PRO and PRO-*self* are also in complementary distribution, they are the representations of one and the same element. On the other hand, the free insertion, free deletion, and free interpretation (due to the assignment of arbitrary reference) of PRO-*self* makes it a uniquely powerful entity in the grammar. In other words, with PRO-*self* anything goes.

15 The other source for the ambiguous (53b) contains no object in the embedded sentence: *The chicken is too hot* [*for PRO to eat*].

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Miklós Kontra

ON (TEAM) HANDBALL TERMS IN ENGLISH[1]

For Harold B. Allen

For over two decades a new sport has been spreading in the English-speaking countries. The game is variously called *handball, team handball, indoor handball* etc. and arrived on the British and North American sporting scene from Europe, where its popularity is second only to that of soccer. This newcomer to English and American physical education and sport has been producing new vocabulary of course, a short survey of which will be the task of this article. A brief history of the spread of the game in Europe, England, and the United States will be presented, followed by a discussion of the terms *handball* and *team handball*, and a listing of some of the newly-produced vocabulary.

The names and abbreviations in this paper are:

Abrahamson — Abrahamson, Richard. 1977. Team Handball. Encyclopedia of Physical Education, Fitness and Sports, series editor Thomas K. Cureton, Jr., 537-43. Reading, Mass.: Addison-Wesley.

Dwight — Dwight, Mary Phyl, Jo Oliver and Maxine Grace Hunter eds. 1976. Team Handball, Racquetball, Orienteering. Washington, D.C.: American Alliance for Health, Physical Education, and Recreation.

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jayfro — 12-page booklet entitled 'Team Handball' of *jayfro corp.*, Waterford, Conn., n. d.

Jessup — Jessup, Harvey M. and Sara D. Davis. 1972. Team Handball. The Little Known Olympic Sports, ed. by Harvey M. Jessup, 49-51. Washington, D.C.: American Association for Health, Physical Education and Recreation.

Mezey — Mezey, Andy. 1976. Handball. The Olympic Games, ed. by Lord Killanin and John Rodda, 112-3. New York: Macmillan.

NEB — The New Encyclopaedia Britannica. 15th ed. Micropaedia Volume IX, 857, Chicago: Encyclopaedia Britannica, 1974.

OCSG — The Oxford Companion to Sports and Games, ed. by John Arlott. London: Oxford University Press, 1975.

Park — Park, Sung J. and Brian W. Fahey. 1973. Team Handball: An Introductory Manual. Dubuqwe, Iowa: Kendall/Hunt Publishing Company.

thusa — Team Handball - U.S.A. Fall/Winter 1979. No. 6.

WSD — Webster's Sports Dictionary. Springfield, Mass.: G. and C. Merriam, 1976.

1. In the official album of the 1976 Montreal Olympics, which contains an original French text by the French Olympic attaché Roger de Groote and its translation into English, one of the events, *handball*, is described as a sport which, contrary to what many might believe, is not Anglo-Saxon in origin. Mr. de Groote (180) writes the following:

> In fact, there are two countries which claim to have invented this sport: Denmark and Germany. Both might agree that the game as it is played today bears many striking resemblances to a game called *hazena* which was played by the Czechs in the 19th century. In all fairness, however, the role of the Danes and Germans in the development of this sport was of great significance.
>
> During World War I, in 1915 to be precise, a teacher of physical education in Berlin named *Schellenz* thought of adapting the rules of football to have a game played with hands instead of feet. He called it simply enough: handball. It was played outdoors on a large field with teams of eleven players. A similar sport was being played indoors in Denmark at the same time, with seven men to a team.
>
> Eleven man handball developed first in the countries neighbouring Germany: Austria, Hungary, Switzerland, Rumania, and because of immigrants from these countries, the United States, while seven man handball was played mostly in the Scandinavian countries.
>
> In 1927, the International Amateur Handball Federation

was founded. Eleven-man handball was first presented within the framework of the Olympic Games in Berlin in 1936. Germany won the tournament, beating Austria, Switzerland, Hungary, Rumania and the Unites States. In 1946, an international congress was held in Copenhagen to dissolve the International Amateur Handball Federation and to found the Fédération Internationale de Handball (or: International Handball Federation). Gradually, the seven-man team became predominant. Today handball is played with the seven-man teams all over the world. According to the President of the Canadian Team Handball Association, A. Mezey (113), 'more than sixty countries are affiliated to the International Federation, with 2,600,000 registered players of both sexes'.

The *OCSG* (464) reads: 'In 1957 the first British handball club was formed. In the early years only field handball [i.e. eleven-man handball, M.K.] was played. Since 1967 the game in Great Britain has been put on a national basis by the British Handball Association, with headquarters in Liverpool. The game is also played in British Commonwealth countries.'

Although under a somewhat different name, the game began to spread on the other side of the Atlantic as well. According to Jessup (50) 'Team Handball was introduced into the United States around 1959 by a group of European immigrants living in the New York-New Jersey area, which is still the center of handball activity in this country. In 1963, the U. S. National Team, composed mostly of European immigrants, went to Switzerland for the Out-Door World Championships.' Since

then U. S. seven-man teams have also competed in the 1964, 1970 and 1974 World Championships, the 1972 Olympics in Munich and the 1976 Olympics in Montreal.

In the preface to the first team handball manual ever published in the U. S. (Park ix), we are informed that 'A great effort has been made to promote T-H [i. e. team handball, M. K.] in the United States by the U. S. Army and Reserves in conjunction with the United States Team Handball Federation.' This Federation has its headquarters in Short Hills, New Jersey, and publishes a newsletter called *Team Handball - U. S. A.* six times a year. Since the introduction of team handball into the U. S. by Dr. Peter Buehning in 1959, the game has spread throughout the fifty states (cf. Abrahamson 538).

(Seven-man handball is played on a court which is 40 m long and 20 m wide, with goals 3 m wide and 2 m high. The goal area is marked with a 3 m long straight line and two quarter circles. The straight line is 6 m from the goal and parallel to it, and is extended by the quarter circles on either side. A quarter circle has a 6 m radius and its center is at the corner of the goal. 3 m from the goal area line and parallel to it is the free throw line.)

2. The English word *handball* refers to three different games today, only one of which is entered in the *OEDS* ('a game resembling fives') whereas none of them are found in the *OED* itself. This game, also referred to as *Irish handball* (*OCSG* 464),

is defined in the 1977 international edition of *The Encyclopedia Americana* (vol. 13, 760) as follows: 'a game played in a walled court or against a single wall, using a small rubber ball that is struck against the wall with hand or fist.' This type of handball is played by two or four persons, in three versions: four-wall, three-wall and one-wall.

When used to refer to the outdoor game played by eleven men on each side, *handball* usually goes by the following alternative names: *field handball* (*OCSG* 461) and *fieldball* (*NEB*).

Seven-man handball, which is sometimes called *indoor handball*, is usually called *handball* in Great Britain (*OCSG* 461 ff.), whereas it is most often named *team handball* in the United States and Canada. Following are a few examples to illustrate present-day North American usage, which is still rather unsettled:

> Jessup 50 "'Team Handball' is simething of a misnomer, since the sport little resembles the indoor activity we call handball."
>
> Park ix "This sport, relatively new to America is known as Team Handball, Field Handball, German Handball, or simply Handball."
>
> Mezey 112 "Handball as it is known today is less than half a century old and one of the most recent Olympic sports."
>
> *thusa* 8 "How does one initiate a comprehensive team handball program in a university community? ... The first step in the implementation process was to include an instructional course within the P.E. curriculum. Thirty students registered. Interest and enthusiasm was immediate, and word about the

'other' handball spread."

An investigation of the last 41 issues of the series *Britannica Book of the Year* (1939 through 1979) shows us how 'Irish handball', 'field handball' and 'team handball' have all been termed *handball* for four decades. *Handball* is used to refer to 'Irish handball' from 1939 through 1965, and then in 1970, 1976, 1978 and 1979. Both Irish and team handball competition results are cited under *handball* in 1966, 1969 and 1971. Finally, the word denotes 'team handball' and 'field handball' in the single instance of the 1967 yearbook, whereas it denotes 'team handball' exclusively in the 1972, 1975 and 1977 yearbooks.

In order to gain some idea of what Americans actually meant by the word *handball* in 1979, I asked 138 students at Indiana University the following questions: "How many players are needed for a proper game of football? Basketball? Handball?" 134 students gave "two" or "four" in answer to the question on handball, while four gave answers ranging from "six" to "eighteen". This shows that, to the students asked, the word almost exclusively means the singles or doubles game, and not the teamgame.

According to the files of the new etymological dictionary of German being prepared in East Berlin, *Handball*, meaning both the teamgame and the ball it is played with, gained currency in German around the year 1900.[2] If we consider the fact that French has borresed *hand-ball* from German (cf. *Grand*

Larousse de la langue francaise, Tome troisieme, p. 2373. Paris: Librairie Larousse, 1973), we can fairly safely suppose that the inconsistent usage in present-day English illustrated above is the result of borrowing either the German or the French word (or perhaps both). The centuries--old English word *handball* has recently acquired a loan--homonym, and it seems that, at least in North America, there is a tendency to dispell the ambiguity caused by the new word by appending the attributive word *team* to it.

3. The appearance of team handball on the scence of English-speaking peoples' physical education and sport has resulted in a considerable body of new English words, phrases and meanings. English team handball terminology is still in the making, as testified, among other things, by the fact that at the September 1978 meeting of the International Handball Federation in Iceland 'The U.S. asked for better translations, in English, of rules, publications, etc.' (*thusa* 2). The team handball terms to be presented here have been checked against *Webster's Third, 6,000 Words*, *OEDS* and *Webster's Sports Dictionary*.

A number of well-established English sporting terms have come to be used by team handballers as their meaning was general enough to allow their use in this new sport as well. The following is but an illustrative list comprising such terms with citations. The meaning definitions of these terms as given in *WSD* are adequate for team handball too. Some entries, however, could be added the label *team handball* in

conformity with the general principles of *WSD*.

CORNER-THROW n Park 57 "If the ball was last touched by a defending player and travels across the goal-line outside the goal or over the goal, a corner-throw is awarded to the attacking team."

FAST BREAK n Abrahamson 539 "Just as in basketball the fast break, when properly utilized, becomes a potent offensive weapon."

FREE-THROW n Park 59 "Free-throw is taken from the point where the violation occurred."

PARRY vt OCSG 461 "When the goal-keeper, after parrying a shot at goal, makes a 'throw-off'."

PENALTY THROW n NEB "Penalty throws at goal are awarded for more serious infractions."

SCREENING n Park 33 "Effective screening (similar to that used in basketball) is a key to the success of most offensive patterns in team handball."

TOUCH-LINE n Park 50 "The Boundary Lines on the long sides shall be termed the Touch-lines."

ZONE DEFENSE n Park 29 "When playing a 6-0 zone defense all players must keep their hands up."

In some cases English words/phrases have acquired new meanings in team handball, not yet recorded in the four dictionaries mentioned above. Examples:

CHASER n Defensive player playing in the center at about 8 m from the goal, trying to intercept balls and break

up passing lanes Park 30 "The chaser attempts to intercept balls passed in the front court."

CIRCLE n See *GOAL-AREA LINE thusa* 4 "Our new offensive plays had been designed by Coach Stan to find openings on the circle."

FEINT n Threatening motion to score before passing to a teammate Park 55 "A player shall not ... execute a dangerous feint by moving the ball towards the opponent."

GOAL-AREA LINE n Line drawn in front of the goal at a distance of 6 m, measuring 3 m, and two quarter-circles with a radius of 6 m from the back inside edges of the goal-post *OCSG* 462 "This applies only to overstepping the goal-area line during an attempt at throwing for goal."

HANDBALL n Team handball Park 64 "COURT PLAYERS: Members of the handball team actually playing on the court except the goalie."

HANDBALL PLAYER n See *TEAM HANDBALLER thusa* 5 "The National Sports Festival ... enhanced the sport of Team Handball. I noticed that almost every handball player ... took the time to explain and answer the *many* questions the fans had."

JUMP-SHOT n Shot on a handball goal made by releasing the ball at the height of a jump Park 42 "The offensive players will move to an open area towards the goal ready to receive a pass and shoot a jump-shot."

LOB vt Throw the ball in a soft high arc Park 16 "When the goalie comes out to challenge, the offensive player lobs the ball over his head into the goal."

THROW-IN n Method of putting the ball into play in team handball after it has passed the touch-line Abrahamson 541 "If the entire ball crosses the sideline on the ground or in the air, the play shall be restarted by a throw-in."

TWISTER n See *SIDE THROW*

In two instances the present writer has noticed incorrect definitions in *WSD*. According to *WSD*, the *free-throw line* is 'no closer than 3.5 meters (8 feet 3 inches) to the goal area' and the referee might choose to 'roll the ball along the ground' in executing a *referee's throw*. The following citations from the Official U.S. Team Handball Rules (Park 50-63) clearly show that neither definition is tenable.

FREE-THROW LINE n Park 50 "The Free-Throw Line shall be drawn as an interrupted line, parallel to the goal-area line, with an additional distance of 10 feet (3 m)."

REFEREE'S THROW n Park 60 "The Referee shall bounce the ball vertically on the point where it was when play was interrupted."

Compounding has proved the most prolific means of creating new terms to designate elements of the game of team handball. While by no means intended to be exhaustive, the following glossary is presented to show how English team handball terminology has been emerging.

BACKCOURT PLAYER n Field player other than the circle runner(s) and the wing players Abrahamson 542 "The backcourt

players are generally the most adept at ball handling and are the strongest and most accurate shooters."

BODY AND HAND CHECK n Checking an opponent by using the upper part of the body and the hands Abrahamson 542 "The defense shifts as a unit with the ball and attempts to prevent the offense from obtaining a clear shot on goal by using 'body and hand' checks."

CIRCLE RUNNER n Offensive player other than backcourt players and wing players Abrahamson 542 "The circle runner (CR), like the center in basketball, moves with the movement of the ball along the six-meter line and is always an inside threat to score when open."

DIVE SHOT n See *DIVING SHOT* Dwight 67 "The dive shot is executed by diving toward the goal as closely as possible and relasing the ball before contacting the floor in the goal area."

DIVING SHOT n Shot made by a team handballer stretching his body out, directing his momentum toward the goal and releasing the ball as close to the goal mouth as he can Park 64 "DIVING SHOT: A means of trying to score a goal by launching the entire body into the air toward the goal in an attempt to gain more distance."

DIVING THROW n See *DIVING SHOT OCSG* 461 "Various techniques of throwing at goal can be learned, such as ... diving throw."

FALL SHOT n Shot on goal whereby the shooter falls into the goal area after releasing the ball Dwight 67 "In the execution of the fall shot, one foot remains in con-

tact with the floor and the thrower falls into the goal area and releases the ball before contacting the floor in the goal area."

FIELDBALL n See *FIELD-HANDBALL*

FIELD-HANDBALL n. Eleven-man handball played on a soccer field *NEB* "For the 11-man game, usually played outdoors and often called fieldball or field-handball, the playing area is 90-110 m (300-360 ft) long." (see also *TEAM HANDBALL*)

5-1 DEFENSE n Defensive system utilizing five players on the six-meter line and one in the center at 7 to 8 meters *thusa* 4 "Canada's defense was a five-one with the one playing a man-to-man on the back-court player."

4-2 DEFENSE n Defensive system utilizing four players on the six-meter line and two out front at 8 m to break up passing lanes Park 30 "The 4-2 defense is the most physically demanding."

GOAL THROW n See *THROW-OFF WSD*

INDOOR HANDBALL n Seven-man handball played indoors Dwight 47 "The last outdoor world championship was held in 1966 and now only indoor handball is played on an international level."

INDOOR HANDBALL COURT n See *TEAM HANDBALL COURT OCSG* 462

LOB SHOT n Shot in team handball lobbed over the goalie's head into the goal Park 16 "*Lob Shot* This shot is often used in a 1 on 1 fast break situation."

NINE METER LINE n See *FREE-THROW LINE* jayfro "The ball is put into play from the nine meter line and closest to the point of infraction."

OUTSIDE SHOOTER n Offensive player who takes shots on goal with the defense between the goal and himself Park 29 "The 6-0 defense is vulnerable against a team which has strong outside shooters."

PENALTY LINE n See *SEVEN-METER LINE* jayfro *"Penalty Shot:* Taken from the penalty line (seven meters from the goal)."

PENALTY MARK n See *SEVEN-METER LINE NEB* "Penalty throws ... are taken from a penalty mark just outside the circle and directly in front of the goal."

PENALTY SHOT n See *PENALTY THROW* 6 "Eddie Cavenie ... dominated the championship game, scoring five goals - three on penalty shots - including the game-winner."

REVERSE SHOT n Shot executed around the goal area, by bending knees, faking to the normal shooting side, turning and quickly pivoting away from that side, and releasing the ball in a side-arm motion Dwight 67 "*The reverse shot* is performed when the player's back is toward the goal."

SEVEN-METER LINE n Line drawn at a distance of 7 m from the goal as a line of 1 m in length Abrahamson 541 "A penalty throw is a free shot on goal except that it is taken from the seven-meter line with the goalie attempting to stop the goal."

7-METER THROW n See *PENALTY THROW* 6 "A player who is taking a 7-meter throw tries to surprise the goalkeeper."

SHOULDER PASS n Transfer of the ball held behind the head of the player with the arm cocked to hide the ball from the goalie and make it more difficult for the defensive players to take the ball away Park 14 "The shoulder pass is the most frequently used in T-H shooting."

SHOULDER THROW n See *SHOULDER PASS* Park 15 "This shot simply involves the use of the shoulder throw (pass)."

SIDE THROW n Shot in which the offensive player fakes to his dominant side (i. e. the side on which his better hand is), leans to his non-dominant side, then lowers his body and throws past the outstretched arms of the defender Park 16 "*Side throw* (*twister*) This is a relatively weak shot."

SIX-METER LINE n See *GOAL-AREA LINE* Abrahamson 539 "The six court players set up on perimeter approximately twenty feet in front of the goal on the six-meter line."

6-0 DEFENSE n Defensive system where all six defensive players are set up on the six-meter line Park 29 "The 6-0 defense is vulnerable against a team which has strong outside shooters."

TEAM HANDBALL n Game, usually played indoors, between two teams of seven players each, using an inflated ball on a rectangular playing court having a goal at each end Park ix "Team Handball may be played indoors or outdoors, by children or adults and by both sexes." (see also *FIELD HANDBALL*)

TEAM HANDBALL COURT n Playing court on which team handball is played *WSD* 445

TEAM HANDBALLER n Someone who plays team handball *thusa* 4 "Mary Phyl Dwight has been a U.S. national team handballer since 1974."

3-3 SYSTEM n Offensive system in which the three backcourt players are set up at approximately 15 m from the goal, while the other three court players comprise the wing positions and the circle runner Abrahamson 542 "The universal offensive system used by top teams is the 3-3 system."

THROW-OFF n Throw taken by the goalkeeper from the goal area on to the court via a pass to a teammate, occurring after the ball has passed over the goal line outside the goal, having last been touched by a player of the offensive team or the goalkeeper of the defending team in the goal area Park 58 "The throw-off shall be made by the goal-keeper from the goal-area."

THROW-ON n Throw which starts a game of team handball and occurs at the center-court line after a score Park 57 "After every goal the team against whom the goal has been awarded has the throw-on."

2-4 SYSTEM n Offensive system in which two backcourt players are set up at about 15 m from the goal, while two wing players and two circle runners are near the six-meter line Abrahamson 542 "Another popular offensive pattern is a *2-4 system* in which the center backcourt player goes inside to the six-meter line and becomes a circle runner."

WING PLAYER n Offensive player playing near the sides of the playing court Park 26 "The better wing player is usually quick, agile and a good shooter from the angles."

N O T E S

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L. Matzkő

PRESENT PERFECT VERSUS PAST TENSE

AN ANALYSIS OF TENSE USAGE

The general rules governing the use of the Present Perfect and the Past Tense are described in all English grammars written by English or foreign authors, yet in essence they hardly ever go beyond the basic statements that

the Past Tnese is used

(a) speaking of fully past events, and

(b) there is usually an indication of past time in the context, mostly in the form of an adverb of time, like yesterday, last year, etc., while

the Present Perfect is used

(c) speaking of past events, the result of which is present, or which in some way are associated with the present state of things;

(d) an adverb of present time (this week, now, etc.) may or may not be present in the context, but it is impossible to use it with an adverb of fully past time, the latter requiring the Past Tense.

Then some easy examples are given like *Yesterday I met John at the museum.* Or: *John has just (now) come back from France.*

Any teacher of English with some experience knows, how-

ever, that these explanations are far from satisfactory for the guidance of the foreign learner. In many cases some of the above-mentioned criteria are not evident; there are also borderline cases when in one and the same situation either tense is possible, depending solely on the speaker's viewpoint, feeling, or emphasis. Then there are also idiomatic and even wrong uses when native speakers of English do not use these tenses in accordance with these basic rules. At present the best explanations can be found in Millington-Ward's "The Use of Tenses in English" and E. M. Gordon and I. P. Krilova's "Tense and Voice in Modern English". For those students of English whose mother tongue possesses no Past and Present Perfect tenses, but only a Preterite to indicate anything that has happened before the present time, e.g. Hungarian, or whose tongue, at least in colloquial style, makes no similar distinction between the two tenses (e.g. French and German) the criteria requiring one or the other tense in English are not evident if there is no direct indication of time in the context. Few existing grammars provide adequate guidance in such cases. Even the best ones deal only with some of the problems. The rules laid down in grammar books are obviously incomplete and therefore imperfect. It is stated in the books that *the Present Perfect is to be used if the result of a past action is still present. Typically no adverb of completely past time can appear together with this tense.* What is generally omitted from the explanations is that *even if no adverb of time is expressed*

and the result of the past action is present, the time of the action or happening, such as a historic fact or a previous incident, may be DEFINITE in the speaker's mind, and then it is not the presentness of the result, but the definiteness of the time that wins out, and the speaker will use the Past Tense as he thinks of the event rather than of the result. Thus a man, after being attacked by the watch-dog in the garden, enters the house and says to the people there:

Look what your nasty dog DID to my trousers.

(Recorded from a novel. Source unknown.)

The speaker was evidently still thinking of the unpleasant incident with the dog in the garden. If he had wished to speak more emphatically of the result of the action, i.e. the damage, he could have used the Present Perfect, since no adverb of time is expressed: *Look what your nasty dog has done to my trousers.*

Somebody taking clothes out of a wardrobe might say:

Look what the moths HAVE DONE to my clothes.

(BBC)

In this example the speaker cannot possibly know when exactly the moths ate holes in the clothes, so he has no definite time in his mind, he can only see the result of the moths' action (activity). Consequently only the Present Perfect is correct here. Similar is the situation in the

following example:

Who has taught you those fine words, bairn?

(E. Bronte: Wuthering Heights)

Cook (J. L. Cook, A. Gethin, K. Mitchell: A New Way to Proficiency in English. Blackwell, Oxford, 1971) explains well the following examples,

Quote: *"The French Revolution LEFT an indelible mark on the political thinking of the whole world.*

The French Revolution HAS LEFT an indelible mark on the political thinking of the whole world.

The writer of the first sentence might be engaged on a historical work - he would be concerned with what happened THEN. The writer of the second sentence would be mainly concerned with effects of the revolution on our present--day society NOW. There is a similar difference between

Look what she GAVE me for Christmas!
(Emphasis on the action THEN - how nice of her!)

and

Look what she HAS GIVEN me for Christmas!
(Emphasis on the result NOW - how lucky I am!)"

- Unquote.

Further he says,

Quote: "Let us imagine a conversation between a mother and her daughter. It might run as follows:

What did he say? - Oh, he ASKED me to marry him, but I simply laughed.

(The proposal has purely historical significance; the girl is no longer interested in it.)

Or:

What did he say? - Oh, mama! He HAS ASKED me to marry him!

The girl is still, at the present moment, very excited; the action is still affecting her emotions.)"

- Unquote.

Another excellent grammar-book, Knud Schibsbye's A Modern English Grammar (Oxford University Press, 1970), does not forget to mention the problematic adverbs *always, ever, never.* They are problematic to the foreign student because they may be used with either tense, though not indifferently. Schibsbye says,

Quote: "Particular interest is attached to the use of the preterite (i. e. Past Tense) and perfect (i. e. Present Perfect) in combination with *always, ever, never:* With *always* we find the usual distribution of the two tenses: *it was always a part of the plan of the book that it should be furnished with illustrations*, viz. 'when the book was being prepared'; *I forgave him. I always loved him* (i. e. the feelings referred to are those of that time);"

- Unquote.

and

Quote: "*the community has always counted for more than the State in England*, i. e. 'and this is still the case'; ...
However if *always* signifies circumstance rather than time, i. e. 'in any circumstance, anyhow', the preterite is used even if the moment of speaking is included: *just then, as if by*

a miracle, the floor of the money-box turned gently round in her hand, and the great secret was revealed ... Yes, I said, you were always lucky."

- Unquote.

The last example should be explained more amply, for it is not easy to see why *always* denotes here "circumstance rather than time". Perhaps because of a possible interpretation 'in any situation, under any circumstances'; but even this interpretation does not explain why the Past and not the Present Perfect is used in similar sentences. It would therefore be better to say that this is idiomatic usage, where idiom requires the use of the Past Tense to express a permanent characteristic, quality, or state that is not likely to change (soon), or when the speaker does not think of the possibility of a change in the future. Let us examine an example taken from *Friday Morning*, a radio drama by Val Gielgud,

Quote: M.: *Ay, I certainly am flying. You see, my wife's in Paris - ... - and she likes me to be punctual. She makes an awful song if I'm not punctual for my meals.*

S.: *Well, Andrew, you always were a perfect husband.*

- Unquote.

The last sentence may be said in praise, but it may also be a sarcastic comment. The speaker using the Past Tense (S.) considers only the past, M.'s behaviour in the past. If the

fact that the present is the time limit of the past or that the action or state continues or may continue in the future is prominent in the speaker's mind, he will use the Present Perfect.

Let us now return to Schibsbye's grammar. Referring to the use of tenses in connection with adverbs it says,

> Quote: "When *ever* has a temporal value we find the usual distribution of the preterite and perfect; *were you ever married?*, namely 'in the earlier period of your life which I do not know about'; *did you ever meet my brother?*, namely 'when you had the chance'; *no one ever loved me*, i. e. 'when I was young', or something of the kind // *have you ever been up in an aeroplane? / have you ever met him? / the hall was more closely packed than I have ever seen it for a meeting.*
>
> When *ever* is an intensive adverb (approaching the meaning of 'whatever' or 'at all') it takes the preterite: *no man ever impressed me quite so much as Mr Gladstone /I think it is one of the most delightful things that ever was written / the proudest man I ever met was a great naturalist ...*; thus also in rhetorical questions: *did you ever see anything to beat it? / did you ever hear of such a thing?* - When *ever* is used archaically in the sense of 'always', it takes the preterite: *I was ever of opinion that ...*"
>
> - Unquote.

The deeper, psychological explanation of the last set of examples is that the speaker thinks of particular instances in the past when he met with something extraordinary rather than of all past time, which is a period reaching the present,

and does not think of the possibility of a change of his opinion in the future. The instances are only past once--possibilities for him, so that present and future possibilities are excluded from his consideration.

If the speaker is not talking emotionally as in the above examples and does not exclude the idea of a present or future possibility, he will use the Present Perfect:

A.: *Have you ever heard that such patients may recover without any medication?*

B.: *No, I haven't.*

A.: *But you may see such cases yet.* (Heard in a conversation)

The use of the Past Tense with *ever* occurs also without emphasis or emotion. This is due to analogy with the frequent emotive use of this adverb. E. g.:

HAVE you ever HAD this kind of headache before?
(Special English, Medicine, Book 3, p. 3)

Before means here 'before now'. This is normal usage without emphasis or emotion.

DID you ever HAVE an attack like this before?
(Ib.)

Past Tense by analogy with intensive use, although the doctor carrying out a routine examination is talking without emotional emphasis. This should be correctly: Have you ever had ...

Returning to Schibsbye we can read:

Quote: "With *never* the use of the two tenses is similar to that in sentences with: *ever*; of time: *I never spoke better*, namely than on that occasion //*I have never spoken better in my life*, namely than on this occasion/ *the moderns do not realize modernity. They have never known anything else.*
Used intensively (= certainly not) *never* takes *the preterite: I never spoke to her in my life/ I was never one to write by the calendar.*"

- Unquote.

Other examples collected for this article are:

"What beautiful, glossy fur!" said Joe.
"I never SAW a black fox before."
(Zane Grey: The Spirit of the Border)

Without emphasis, the Present Perfect could be used in this sentence.

"Living backwards!" Alice repeated in great astonishment. "I never HEARD of such a thing!"
(Lewis Carroll: Through the Looking-Glass)

This is emotional. The speaker does not think of any (present or future) possibility.

"Aunt Izzie, may I ask Imogen Clark to spend the day here on Saturday?" cried Katy, bursting in one afternoon.
"Who on earth is Imogen Clark? I never HEARD the name before," replied her aunt.
(Susan Coolidge: What Katy Did)

Intensive or emphatic use.

"Look here! What do you know about this letter?"
"I know no more about it than you do. I never WROTE it. I never SAW it before."
(Crofts: The Groote Park Murder)

Emphatic negation.

All grammars agree that the Past Tense is to be used when the time of the past action is defined, i.e. when the sentence puts or answers the question *when exactly*. The time is most often defined by some past-time adverb in the context, but even without definition of time the Past Tense is used when the speaker is concerned with the circumstances of the past action, such as place or manner.

The Past Tense could also be termed Definite Past Tense, and the Present Perfect Indefinite Past or Past-Present Tense. For similar reasons two tenses of French bear similar names: *passé défini* and *passé indéfini*, although in modern spoken French the passé défini is no longer used, but is replaced by the passé indéfini.

Let us now see the normal use of the two tenses referring to past or present situations, definite or indefinite time.

Gerard Vanneck (The Colloquial Preterite in Modern American English. Word, Vol. 14, pp. 237-242) says;

Quote: "In spoken British English the use of the preterite instead of the perfect clearly implies a different kind of context. Ex.:

You look worried. What's happened?
(I've no idea what my friend may have seen or heard.)
You look worried, what happened?
(I knew that my friend was to attend a meeting, which is now over. I want to know what happened at it.)"

- Unquote

In Vanneck's first example the time of the past event is not precise, not definite. In his second example the action is supposed to have taken place on a certain past occasion, which therefore defines the past time. The time is definite in the speaker's mind, though the definition of time is not explicit. Cases of this type are pitfalls for the foreign student of English.

Vanneck also says:

> "Written British English, spoken British English and written American English agree closely in their choice between the preterite and the perfect. Spoken American English, however, uses the preterite in many cases where BE and written AE use the perfect."

Vanneck calls this misuse of the Past Tense the Colloquial Preterite. We quote here only two examples from him;

Quote: *I didn't pay for this book yet.*
That show's still on. I saw it twice.

- Unquote

In British English these would be: "I haven't paid..." and "I've seen it twice."

When the past time is undefined, the Present Perfect (Indefinite Past Tense) is normally used in British English. In American English, however, the Definite Past Tense is often used instead:

> *There WERE times in our history when students were even more restless than they are now.*
> (Phi Delta Kappan, Sept. 1968)

This should be corrected to *There HAVE BEEN times ...*

Vanneck also says:

> Quote: "A natural corollary is the hypercorrect use of the perfect in written AE in contexts where the preterite would be preferable and sometimes where it is obligatory. Ex.: ... *as I have predicted to you two years ago ...*"
> - Unquote

The following two examples are important:

(1) *He's more confident than he HAS BEEN at any other time in the past three years.* (Source unrecorded.)

At any other time is no definite time, and *in the past three years* is a period reaching the present. These two circumstances require the Present Perfect (i.e. Indefinite Past Tense).

One rule is, that if the action itself or the period in which it takes place begins, goes on, and finishes in the past, the Past Tense must be used, but if the action or period in which the action takes place begins and goes on in

the past and reaches the present, the Present Perfect is the correct tense.

(2) *Meanwhile the servants were putting the supper on the table, and the Prince was much amused to hear the fairy. "Well!" he thought, as he ate his supper, "I'm very glad I CAME here.*
(The Blue Fairy Book, edited by Andrew Lang. London, Longmans 1889)

The Prince is here at table now, but his coming is already in the recent past. It is some time ago that he arrived, not just now. So his coming does not reach the present: it began and finished in the past.
If he came and saw the beautiful fairy and the richly laden table now, he could excaim right on arriving: *Oh! I'm so glad I have come here* because his coming finishes or has finished just now, i.e. reaches the present.

Normal use is seen in the sentence:

...more important than what the nazis have done in the past is what they are doing now - and will do.
(Morning Star, Nov. 28. 1966)

In the past is not definite, as the past is all the time before now and up to now. Consequently the Present Perfect is correct.

When a motive or purpose is expressed for the action which practically reaches the present, either the Present Perfect or (perhaps more commonly) the Past Tense is used.
Ex.:

(1) *A clergyman received us in his study. Our telegram lay before him. "Well, gentlemen," he asked, "what can I do for you?"*
"We came," I explained, "in answer to your wire."
"My wire? I sent no wire!"
(A.C. Doyle: The Case-Book of Sherlock Holmes.)

(2) *"And that," she said quietly, "is why I have come to you."*
(George Sava: They Come by Appointment.)

The difference between these uses is that the Present Perfect emphasizes present achievement, kindness, service, feeling, etc., while the Past Tense refers back to earlier motives, earlier feelings or other circumstances, and often sounds more modest or matter-of-fact than the Present Perfect. This difference can also be seen in the following examples:

(Buckingham, at the beginning of an interview with the Queen:)

"I CAME in answer to this letter, Your Majesty! It asks me to come to Paris secretly and urgently... It is signed by you!"

(At the end of the interview:) *As the duke made to take his leave, the queen produced an intricately worked jewel box... "My lord, you HAVE COME to see me, even in the face of death. I admire such courage."*
(Film-Fun, 18th March, 1961, p.9)

(3) *Why should I let you ride by when I HAVE COME out to seek you?* (Rider Haggard: Swallow.)

(4) *I DIDN'T COME here to talk of sheep.* (Ib.)

(5) *"Who are you, child?" asked Mrs. Spenser,*
"I'm Dr. Carr's little girl," answered Katy, going straight up to the bed. "I CAME to bring you some flowers."
And she laid the bouquet on the dirty sheet.
(Susan M. Coolidge: What Katy Did.)

(6) *Good-morning, granny. Our stepmother HAS SENT us to wait upon and serve you.*
(Andrew Lang: The Yellow Fairy Book)

The Present Perfect often has summarizing force, and as such is often used to introduce something to designate the whole of the subject in general. The details that follow are in the Past Tense, except when the present importance or validity of a past event has to be emphasized. Such an emphasis requires the use of the Present Perfect, provided that the time is not defined. Thus the Present Perfect provides a *framework* to a series of actions, while the individual actions referring to the *details* are in the Past Tense. We can find a similar statement in Quirk's University Grammar of English (Par. 3.31): "Through its ability to involve a span of time from earliest memory to the present, the perfective has an indefiniteness which makes it an appropriate verbal expression for introducing a topic of discourse. As the topic is narrowed down, the emerging definiteness is marked by the simple past as well as in the noun phrases.
For example:

He says that he *has seen* a meteor at some time (between earliest memory and the present)

as compared with

He says that he *saw* the meteor last night that everyone is so excited about

Compare also:

Did you know that John *has painted* a portrait of Mary?
Did you know that John *painted* this portrait of Mary?"

- Unquote.

Quirk's statement about the indefiniteness of the Perfect ("perfective") and the definiteness of the Past Tense ("simple past") supports the present author's view. The definiteness or indefiniteness of the noun phrase, however, does not depend on the definiteness or indefiniteness of the time, for we can say: *We saw a horror film last night.* In the case of the portrait, the choice of the tense (though the time is undefined and indefinite because irrelevant) depends on whether we focus our attention on the predicate or on the subject, i.e. on where we put the emphasis.

Ex: *More than 1,000 Arabs and 56 British soldiers HAVE BEEN KILLED in South Arabia in the past four years. Many more WERE injured and maimed. Hundreds of Arabs WERE detained and imprisoned without trial. Some WERE horribly maltreated by British interrogators.*

(Morning Star, Sept. 13, 1967, p.2)

Logically all of the verbs in this passage could and should stand in the Present Perfect because all of the actions oc-

curred in the same period of *the past four years*. Yet the above-mentioned idiomatic framework-and-details arrangement is the cause why the introductory first sentence contains the Present Perfect, and all the following sentences the Past Tense. Also, the repetition of the Present Perfect Tenses instead of the short, nimble Past Tenses would be very clumsy. Let us not forget that *the past four years* denotes a period reaching the present. This is therefore a case where the strict logic governing the use of the tenses in English yields to stylistic requirements. Yet it would have been better to write this passage as one sentence, using only the Present Perfect Tense:

> *More than ... have been killed ... years, many more injured and maimed, hundreds of Arabs detained ... without trial, and some horribly maltreated ...*

Let us analyze some more examples:

> *Iodinated hormones at high specific radioactivity HAVE BEEN USED* (Indefinite Past) *to study directly hormonreceptor interactions for several polypeptide hormones These systems HAVE also BEEN APPLIED (Indefinite Past) successfully to the measurements of hormone concentrations in blood and to elucidation of early steps in hormone action.*
>
> *To extend this approach to the study of oxytocin, we HAVE DEMONSTRATED* (Result and present knowledge emphasized, time left undefined.) *that the introduction of an I atom into a molecule as small and as highly structured as oxytocin does not abolish the*

biological activity of the hormone in the toad bladder epithelium and in fat cells. We also DEMONSTRATED ... (Action considered as a detail or maybe a change of tense to relieve the monotony of Present Perfects in succesion.)

(Endocrinoloy, Vol. 91, No. 5, 1972, p. 1187)

More recently the treatment of ringworm of the scalp with salicylanilide HAS BEEN investigated in Scotland by Kinnear and Rogers (1948). (Reference dates added in brackets are not part of the sentence; thus the time in the sentence is not definite, and a period between not long ago and now touches both the past and the present. This is the justification of the Present Perfect.) *These workers USED an ointment containing salicylanilide 4.5%, cetrimide 1%, and carboway 1500 94.5%.* (Details.)

(British Medical Journal, Sept. 17, 1949, p. 626)

The change to Past Tense after the first Present Perfect is far from obligatory, as illustrated by the following example:

Subsequent work with the Moloney virus HAS SHOWN that the onset of leukemia is gratly delayed in thymectomized mice. We HAVE also OBSERVED a curious granulomatous reaction in the thymus of mice injected with virus many weeks previously, and then irradiated or given some chemotherapeutic drug such as myleran or amethopterine, just when leukemia was beginning to develop.

(Texas Reports on Biology and Medicine, Vol. 19 No. 2, 1961, p. 224)

As stated in many grammar books, the verb of the adverbial clause of time must be in the Past Tense.

Questions beginning with *when* require the Past Tense if they refer to past time, because they ask for definition of the time, i.e. they are concerned with the past time or circumstance of the action. The only type of exception is the rhetorical question, as:

> *When HAVE I BEEN harsh, tell me?*
> (E. Brontë: Wuthering Heights)

Here the speaker evidently means "You cannot tell, i.e. define, the time or occasion, because I have never been harsh. This is therefore a case of indefiniteness, which - as we have already said - requires the Present Perfect.

We have seen that the speaker can use either tense if there is no adverb of definite past time or present time in the context. In this case he will use the Present Perfect when he is interested in the present result of the past action or happening, and the Past Tense when he is interested in something else than the present result of the action, for instance in the circumstances such as the time, place, or manner, or the subject of the action. Ex.:

> *"Who HAS TAUGHT you those fine words, bairn?" I inquired. The curate?"*
> *"Damn the curate, and thee! Gie me that," he replied.*
> (E. Brontë: Wuthering Heights.)

The speaker cannot think of any definite time of the action of the verb *teach*. This is why he uses the Present Perfect.

But the text continues with:

> *"Tell us where you GOT your lessons, and you shall have it," said I.*

Here the key word is *where*, which, referring to circumstance, requires the Past Tense. And here is an example where the subject is emphasized:

> *On another occasion I observed a group of girls playing together at making a garden in the sand of the path and brusquely throwing out any little boy who intruded. ("Boys aren't allowed in the garden. Only girls are allowed in, because we MADE it.")*
> (Childhood in Contemporary Cultures, edited by Margaret Mead and Martha Wolfenstein. The University of Chicago Press. P. 104.)

With indications of periods of time, which are partly past now, partly present (and/or future), both tenses are possible; in such a case the choice depends on several factors:

(a) when we are speaking of a past section of the period, the Past Tense is correct;

(b) when we are thinking of the present results or when we are speaking of a yet unfinished part of the period, the Present Perfect must be used. Adverbs like *today* belong in this category. This rule is well explained and illustrated in Millington-Ward's *The Use of Tenses*. For the sake of brevity we quote here only one interesting and very enlightening example. Millington-Ward says:

Quote: "If I say: *I had a very busy day at the office today*, I suggest that I am thinking of all the past things that made me busy at the office and my wife might ask what they were; but if I say: *I have had a very busy day at the office today*, I suggest that I am thinking of some result, in the present, of my having been so busy: perhaps I am feeling very tired - and my wife, if sufficiently sympathetic, might bring me a whisky and soda and my slippers before asking any questions." - Unquote.

Adverbial questions beginning with *where*, *how*, etc. without a period of time require the Past Tense.

Who-questions depend for tense use on definiteness or indefiniteness of the time. To illustrate this, here is an example: Children playing with a ball accidentally break a window of a house. A man pops out and angrily asks: *"WHO BROKE the window?* (Dandy.)

The time of the action is definite in the speaker's mind: "a moment ago". Consequently the Past Tense is used.

Another example is from Hornby: Somebody looking in the pantry may exclaim:

Who HAS EATEN all the cherries?

Here the time is indefinite. - Note that in the last three examples the result of the past action was present, which means that the presentness of the result is no sufficient criterion in itself: in such cases the definiteness or indefiniteness of the past time decides.

Interestingly, Close brings a similar example with the verb in the Past Tense and compares it with the same sentence whose verb is put in the Present Perfect. So let us quote Close now:

(a) *"Who broke the window?*

(The speaker has registered the fact that now it is broken, but he is no longer interested in NOW. What he wants to know is how the accident happened *when* it happened.)

(b) *Oh, who has broken the window?*
(I don't want to know how it happened; the fact is that it is b ken, and I'm asking who is responsible.)"

- Unquote.

It is difficult to see why Close says in example (a) "What he wants to know is *how* the accident happened *when* it happened," for the speaker does not ask either *how* or *when*, but *who*. This means, according to the present author, that the speaker is not interested either in the manner ("how") or in the time ("when"), but in the subject of the action. The speaker wants to find the culprit, i.e. the subject of the action.

In example (b), according to Close, the speaker is asking *who* is responsible, i.e. he is asking who the *subject* of the action was.

Thus in both (a) and (b) the speaker wants to find out the doer, i.e. the subject. What is the difference then? - Only that in (a) the time of the accident (or happening) is known to the speaker, and in (b) not, which supports our explanation based on definiteness or indefiniteness of the time of the action in the speaker's mind.

What-questions asking for the object also depend on definiteness or indefiniteness of the action and presentness or pastness of the situation.

The next example shows again the role of definiteness and indefiniteness, as well as the summarizing force of the Present Perfect:

> *Kagawa and Pappo initially FOUND* (Historic fact, at some definite time not mentioned here.) *only minor mineralocorticoid activity ... Birmingham et al. ... FOUND* (Historic fact.) *... and Porter noted ... . Some in vitro studies have shown* (At different times not defined: summarizing.) *... . De Nicola FOUND* (Historic fact.) *... and Vecsei found* (Historic fact.) *... . Other workers HAVE FOUND* (Summarizing. At different times. The time is indefinite.)
>
> (Endocrinology, Vol. 91, No. 5, Nov. 1972, p.1170)

Historic facts, presented or regarded as such, are normally put in the Past Tense, as in the following example:

> *Lesions similar to this myocarditis HAVE BEEN REPORTED* (Time undefined) *in* B_6 *deficient Wistar rats (French, 1963), while Valora and Fidanza (1963 a) found* (Historic fact) *only minor histological changes in the Sprague Dawley strain.*
>
> (Cardiovascular Research, J. Brit. Med. Assoc. London, 1979, Vol. 13, No. 9, p. 506)

The summarizing force of the Perfect of Experience (for which see Millington-Ward's Use of Tenses) can be seen in:

Almost all the American children whom I HAVE SEEN in Paris were living in an American milieu and going to an American school; it is through them that I have received my impressions of the life-atmosphere of their age group in school and outside it.

(Childhood in Contemporary Cultures, p. 408.)

Similarly:

During World Wars I and II, sutdies correlating blood volume changes with the clinical signs of shock HAVE BEEN CARRIED OUT.

(The American Journal of the Medical Sciences, Vol. 215, p. 555; Lea and Febiger, Philadelphia 1948.)

Wrong. The Present Perfect should be corrected to Past Tense because the past time reference is definite, and the wars were finished long before the writing of the article text.

Also:

An analysis of the cases of carcinoma of the lung that HAVE COME to operation on the Chest Division of Bellevue Hospital between 1939 and February 1948 has, therefore, been made to help the physician evaluate this disease more correctly.

This series of 70 consecutive cases of carcinoma that HAVE BEEN EXPLORED surgically for removal composes 20% of all cases of carcinoma of the lung that were seen on the Chest Division during this time. ... The 70 cases that came to operation included all cases in which it was felt that a reasonable chance of success for resection of the carcinoma existed. (Ib., p. 1)

In the above example *have come* should be changed to *came*, and *have been explored* to *were explored*.

The use of the second Present Perfect in the following example may be explained by analogical attraction of the first Present Perfect, which is used with summarizing force. The second refers to details, and therefore should be replaced by the Past Tense:

> *... the skulls are all those of different servants I HAVE HAD who HAVE FAILED to do what I demanded.*
> (Andrew Lang: The Yellow Fairy Book)

It is highly instructive to observe the use of the two tenses in longer contexts. The sequence of the tenses is not always in agreement with the norms laid down in grammar books. Ex.:

> *Variations in the effects of endotoxin on the circulation of different species WERE investigated by Kuida and co-workers*[28,29] (1958, 1961). *They HAVE STUDIED the effect of E. coli endotoxin on ...* (Pathophysiology of Endotoxin Shock by Fikri Alican etc. The Am. J. of the Medical Sciences, Vol. 244, No. 2, 1962, pp. 152, 157, 246)

Here *were investigated* is considered a historic fact; the Present Perfect *have studied* indicates that we stop here temporarily, as this problem has special interest for us at the present time. This is therefore the "framework Perfect". *How* the problem was investigated is a matter of details after this, and they are given in the Past Tense ("detail Past"):

The responses of these species WERE COMPARED with those previously observed in the dog. ... However, the early precipitous hypotention which characteristically occurs in the dog WAS OBSERVED only in the cat ... Pulmonary arterial pressure was also elevated in the monkey and rabbit ...

The following example shows normal sequence:

Barnett, from our laboratory, in a series of experiments on dogs, HAS SHOWN that peritoneal fluid which results from strangulation obstruction is toxic when injected into normal animals (a few ml.).

(Ib.)

Note *has shown ... is.* Normal sequence can be seen also in:

He SHOWED that when appropriate antibiotics WERE PLACED inside a loop of strangulated ileum, the resulting fluid was non-toxic.

(Ib.)

Note: *showed ... was.*

Deviation from normal sequence is seen in:

Davis and co-workers (1960) *have noted that following intravenous injection of E. coli endotoxin in dogs, total serotonin levels in the serum FELL rapidly ...*

(Ib.)

Note: *have noted ... fell.* The normal sequence of tenses would require either *have noted ... fall* or *noted ... fell.* Yet the type of deviation seen here is so frequent

that it seems to be accepted standard in scientific literature, and is no doubt due to the influence of the framework-and-details construction.

a/ *"Been playing golf?"*
"Yes." She flushed. "I suppose it seems rather heartless to you. But as a matter of fact it got me down rather, being here in this house. I felt I must go out and do something - tire myself - or I'd choke!" She spoke with intensity.
Poirot said quickly: "I comprehend, Mademoiselle. It is most understandable - most natural. - To sit in this house and think - no, it would not be pleasant."
"So long as you understand," said Jane shortly.
"You belong to a club?"
"Yes, I play at Wentworth."
"It HAS BEEN a pleasant day," said Poirot. "Alas, there are few leaves left on the trees now! A week ago the woods were magnificent."
-"It WAS quite lovely today."
(Agatha Christie: Dead Man's Mirror.)

Poirot means 'the whole day up to now' when he says *"It has been a pleasant day."* Jane thinks only of the earlier, brighter part of the day when she was playing golf as she says: *"It was quite lovely today."* Also she thinks of the day as an attending circumstance (weather, not time) accompanying her games.

Defective verbs are used in the Past Tense in subordinate clauses stead of the Present Perfect:

b/ *The people I am staying with, Mr and Mrs Jackson and their son Peter, a young fellow of about my*

age, have been the essence of kindness. They have done everything they COULD to make my visit enjoyable.

(C. E. Eckersley: An Everyday English Course for Foreign Students.)

Different points of view explain the next example:

c/ *On her way upstairs she met Aunt Izzie, with bonnet and shawl on. "Where HAVE you BEEN?"* (up to now) *she said. "I have been calling you for the last half-hour."*
"I DIDN'T HEAR you, ma'am." (When you called me.)
"But where WERE you?" persisted Miss Izzie (when you couldn't hear me).
"In the library, reading," replied Katy.
(Susan M. Coolidge: What Katy Did.)

The most baffling examples are those borderline cases in which the choice of tenses depends on the point of view or whim of the speaker, or on stylistic considerations, such as the striving for variety, as in the following text:

d/ *Hans took the knife, put it in his sleeve, and went home.*
"Good-evening, mother."
"Good-evening, Hans. Where have you been?"
"To Grethel's.
"And what did you take to her?"
"I took nothing: she HAS GIVEN to me."
"And what DID she GIVE you?"
"A knife," said Hans.
"And where HAVE you PUT it?"
"In my sleeve."
"Then you have behaved foolishly again."

Hans goes out again to take a job and the same scene repeats itself when he comes home to his mother, but now the tenses are used differently:

Just as he reached home it (=the goat) *was suffocated.*
"Good-evening, mother."
"Good-evening, Hans. Where have you been?"
"To Grethel's."
"And what did you take to her?"
"I took nothing: she GAVE to me."
"And what did Grethel give you?"
"A goat."
"Where DID you (I) PUT it, Hans?"
"In my pocket."
"There you acted stupidly, Hans."

And the same kind of episode is repeated a third time in the tale, with a different distribution of the tenses again:

"Good-evening, mother."
"Good-evening, Hans. Where have you been?"
"To Grethel's."
"And what HAVE you GIVEN her?"
"Nothing: she has given me something."
"What HAS Grethel GIVEN (I) you?"
"A needle," said Hans.
"And where have you put it?"
"In the load of hay."
"Then you have behaved stupidly, Hans."
(Grimm's Fairy Tales, Library of Classics.)

Similar variation of the two tenses can be seen in the following example:

The biosynthesis of ... has been studied intensively by sucrose gradient centrifugation ... .

However, little attention has been paid to ... . The pathway for the intracellular transport of protein ... has been suggested mainly by radioautographic studies with the electron microscope. These studies HAVE SUGGESTED that nascent proteins ... are transferred to ... The vectorial discharge of newly-formed protein from attached ribosomes has been studied biochemically in the liver and pancreas. These studies SUGGESTED that the ... discharge of ... was directed toward ... The vectorial discharge mediated by puromycin has not been studied in thyroid microsomes. The present study was designed to document the transfer process ...

(Endocrinology, Vol. 91, Nov. 1972, No. 5, P. 1307)

or in this:

The formation of steroid sulfates in the adrenal cortex was shown by Wallace and Lieberman who found that ... Using cell free systems ... Migeon ... could show ... Lebeu and Baulieu DEMONSTRATED .... The existence of ... WAS INDICATED by the work of Calvin and Lieberman. They FOUND that ... Perez-Palacios et al. have reported that fetal adrenal homogenates can 17-hydroxylate pregnenolone sulfate... Injection of cholesterol-7a-^{3}H sulfate-^{35}S into the arterial supply of adrenal tumors in humans resulted in ... These results suggested that ... Similar experiments with normal subjects, however, resulted in ... Using mitochondrial preparations from bovine adrenal cortex Roberts et al. and Young and Hall HAVE FOUND that cholesterol sulfate is converted to pregnenolone sulfate.

(Endocrinology, Vol. 91, Oct. 1972, No. 4, p. 850)

It is easier to explain the tense usage in the following

example:

> *Rodney turned and saw Aline. "Barry HAS HAD an accident," he said. "Giles HAS GONE for a doctor. I TRIED to telephone Pargetter, but the exchange doesn't answer.*
>
> (Valentine Williams: Death Answers the Bell.)

Here the first two actions are not yet settled finally. Telephoning, however, is by now out of the question.

There are cases in which the time of the past action is not defined by words and the result of the action is still present. The time of the action may be definite in the speaker's mind, but it is not expressed. In such cases the nearness or recentness of the action decides for the Perfect, the remoteness of it for the Past Tense. Ex.:

> *His finger pushed his sleeve clear of his wrist-watch. "But it's nearly eleven o'clock. My old man will be looking for me. I LEFT my hat in the hall."*
>
> (Ib.)

In this example the time of leaving the hat in the hall is somewhat remote from the moment of speaking. Some time has passed between then and now. But if someone walked into the room now, the following conversation would be possible:

> *"Hello, Fred. It's good you have come. But have you no bag with you?"*
> *"Yes, I have. But I (HAVE) LEFT it in the hall.*

In the sentence:

Don't you want to see the Christmas cards that CAME today?
(Walt Disney's comics and stories, January, No. 208)

we have a case of remoteness: "earlier in the day", not just now.

With adverbs of partly past time such as *today, this morning,* etc. it is possible to use either the Present Perfect or the Past because part of today etc. is past, part of it present and future. In such cases usually the nearness or remoteness of the action or the consideration of present or future possibility decides. Examples:

Criminal charges WERE ANNOUNCED today against the West German manufacturers of thalidomide - the drug blamed for the births of thousands of deformed babies in the early 1960s.
(Morning Star, March 15, 1967, p. 5)

Tens of thousands of slogan-chanting supporters of Mao Tse-tung TOOK to the streets of Peking today.
(Ib.)

"I READ this week that Boris had flown to England with the MI-10 helicopter," said Mr. Sofinsky, "so I CAME DOWN from London to meet him."
(Ib. p. 3)

When the completedness of an action has to be expressed without reference to any definite past time, the Present Perfect is correct, as in the sentence:

That's a nice thing to do when your friend's BEEN MURDERED only the day before.
(Agatha Christie: Murder in the Mews.)

This is said in connection with a concrete case that is known to both the speaker and the hearer, which situation normally requires the Past Tense; but here the speaker generalizes the situation, i.e. he makes the time independent of the concrete case of murder. This is why he uses - correctly - the Present Perfect.

The sequence of tenses is not observed when a past action still has influence on the present state of things:

Almost as an aside, he ANNOUNCED that he HAS accepted an invitation to visit Moscow from February 21-24 next year.
(Daily Worker, Dec. 22, 1965, p. 1)

The invitation still stands, is still valid, the visit has not yet been carried out.

Just as negotiations were reaching a conclusion in the London bus dispute, Mr. Brown has jumped in and blown everything up again.
(Daily Worker, Feb. 26, 1966, p. 1)

The adverbial clause defines a past time here, so the Present Perfect tenses are wrong; they should be replaced by Past tenses. However, the present state of things as a result of Mr. Brown's actions is foremost in the speaker's (writer's) mind; this explains, though it does not justify, his choice of tense.

The Present Perfect is wrongly used in the next example also:

> *Whereas at the last two conferences this has been the central feature, this year the foreign policy and defence resolutions were ruthlessly pushed to the back of the queue.*
>
> (Daily Worker, Oct. 6, 1962, p. 1)

At the last two conferences is an adverbial phrase of definite past time; consequently Past Tense should be used with it. The Present Perfect would be all right if we made the time adverb indefinite by changing it to *at two conferences* with "so far" understood. Yet even with this indefinite adverb phrase (*at two conferences*) the speaker may not think of summarizing up to now ("so far"), but have two definite occasions and their circumstances in mind. In this latter case he may use the Past Tense correctly. Therefore the following versions are correct:

a/ Whereas at the last two conferences this was

b/ Whereas at two conferences this has been

c/ Whereas at two conferences this was.

More excusable is the following use:

> *"I can't make you such handsome presents, Joseph," continued his sister, "but while I was at school, I HAVE EMBROIDERED for you a very beautiful pair of braces."*
>
> (Thackeray: Vanity Fair.)

While I was at school is an adverbial clause of definite past time, so it requires the Past Tense also in the principal

clause. However, the speaker probably thinks of her time spent at school as a period lasting practically until now, finishing now. This is why she says *I have embroidered.* The adverbial clause of time, on the other hand, is, as a rule, in the Past Tense when the reference is to time before the present, i.e. past time.

Owing to analogy with constructions like *We have often seen him recently* (i.e. *recently* combined with the Present Perfect to denote the latest period of time till now) and *We haven't seen him since Christmas* or *Since then he has been with us* (i.e. *since* combined with the Present Perfect to denote a period lasting from a past point of time till now), *since* and *recently* are not infrequently combined with the Present Perfect even when they do not indicate a period reaching the present, but some past point of time, which should properly be expressed by the Past Tense. *Ago* also indicates a past point of time and should be used with the Past Tense, but as the speaker often thinks of the time elapsed since then till now, he may use - though incorrectly - the Present Perfect. The mistake is more excusable when the period is not only understood, but also expressed in words beside *ago.* This is illustrated by the following examples:

It's a long time since we've SEEN those men.
(Morning Star, Oct. 8, 1966, p. 5)

This should be corrected to: *It's a long time since* (that occasion in the past when) *we SAW those men.*

I'm sure it's a month or more since the last time I'VE SEEN him.
(Crofts: The Groote Park Murder.)

This should be corrected to *since the last time I SAW him*. Here are some more examples which belong in this category:

He HAS RIDDEN forward an hour or more ago.
(Rider Haggard: Swallow)

The author presents a series of researches which HAVE BEEN INITIATED three years ago, and which have been progressing since then in the field.
(La Revue de Géographie de Montréal, Vol. XXIV - No. 1 - 1970, p. 65)

The extent of a "broad a" among the American dialects is very restricted and, even then, quite inconsistent. The struggle for its perpetuation HAS BEEN GIVEN UP long ago, although it has not lost face in areas where it was once original...
(Carroll E. Reed: Dialects of American English.)

Recently when I'VE SEEN him he seemed to have a haunted look ...
(The Sunday Times Magazine, Nov. 6, 1966, p. 29)

The adverbial clause of time indicates definite past time; consequently its verb should be in the Past Tense.

Because of its summarizing force, the Present Perfect is sometimes used in spite of the fact that the time indicated is entirely in the past:

From 1954 up to 1965, approximately sixty apartment buildings, totaling some 1 500 dwelling units, HAVE BEEN COMPLETED.

(La Revue de Géographie de Montréal, Vol XXIV - No. 1 - 1970, p. 55)

Note that this was written in 1970 or 1969, but certainly later than 1965. This is clear from the whole of the article, therefore the Past Tense should have been used: *were completed.*

The same type of mistake is illustrated by the next example:

In the 20 years preceding September, 1945, there HAVE BEEN OBSERVED at the Mayo Clinic 38 patients who presented the syndrome of spontaneous hypoglycemia...

(Surgery, Gynecology and Obstetrics, Vol. 85, 1947, p. 495)

In the following example we can seen a strange mixture of tenses and wrong use of the Present Perfect. The text is about a rescue operation in a cave. It is important to note that the report was not given immediately after the rescue.

We had to drag her through narrow passage-ways, and sometimes we had to hold her vertically to negotiate corners. At times she HAS BEEN almost completely SUBMERGED in water, but she HAS never COMPLAINED. She HAS BEEN JOKING with us - and even telling us to pull faster.

(Daily Worker, Nov. 15, 1965, p. 2)

All the Present Perfect tenses in the last example should be replaced by Past tenses.

On the other hand, sometimes a period reaching the present is indicated, but the verb is put in the Past Tense. The following text follows the reappearance of somebody thought dead:

> *Till now they WERE resigned. Now they will suffer.*
> (Agatha Christie: Ordeal by Innocence.)

correct this to: *have been.*

Now let us examine what influence adjectives and adverbs have on the use of the two tenses.

The use of the Present Perfect is correct in:

> *In Mozambique long range rockets HAVE BEEN USED against army positions in the last month.*
> (The Guardian Weekly, June 9, 1973, p. 7)

This is correct.

In the last month is the last period of four weeks reaching the present. The phrase *last month* would denote the preceding calendar month which may have ended several days ago, i.e. not now, but in the past, and therefore would require the Past Tense.

Millington-Ward in The Use of Tenses writes: *"Recently, lately,* etc., having a suggestion of proximity to the present, are not regarded as adverbs of completely past time and are therefore permitted with this use of the Present Perfect.

On the other hand, because they are (at least partly) past in meaning, they are also used with the Past Ordinary."

Recently can mean either (1) lately (in the period up to now), or (2) not long ago (in the past). Quite logically the first meaning requires the Present Perfect, the second the Past Tense. Here are examples with *recently:*

> *Recently, two similar substrates ... HAVE BEEN USED to determine amylase activity.*
> (Clinical Chemistry, Vol. 16, No. 1, 1970, p. 32)

Here the Present Perfect with *recently* may refer to a period: the last section of time up to now, i.e. reaching the present. The next example is different:

> *Exton et al. recently STUDIED ...*
> (Endocrinology, Vol. 91, No. 3, Sept. 1972, p. 687)

Here the meaning of *recently* is "at a certain point of time not long ago".

The last two examples follow the above-mentioned logical rule based on the two meanings of *recently*. This adverb, however, is not very definite in its reference; it is rather vague to the hearer or reader, but if the time referred to is definite and prominent in the speaker's mind, he will use the Past Tense, together with the second meaning of *recently*, and the Present Perfect if he feels that the time he is referring to is somewhat vague, or else if he wants to refer to the time only vaguely. Also, facts with merely historic interest or

mentioned as details, with no emphasis on importance, are expressed by the Past Tense, while emphasized importance for the present conditions requires the Present Perfect. Ex.:

A study of ... HAS BEEN REPORTED recently.
(Ib., p. 675)

Recently, we STUDIED a chronic alcoholic patient, who ...
(The J. of Clinical Investigati on Apr. 1963, Vol. 42)

We recently REPORTED an example of the latter.
(Cellular Immunology, Vol. 45, No. 1, June 1979, p. 188)

We recently OBSERVED that ... (Ib.)
Recently, we HAVE SHOWN that ... (Ib., p. 199)

Although *until recently* is not until now, not until the present, it is found with both tenses. This is probably due to the dual tense usage with recently, as explained above. Ex.:

Until quite recently good design in lamps and lampshades MEANT astronomical prices.
(Morning Star, Aug. 6, 1969 or Aug. 23, 1967)

Until recently, we Finns WERE so busy producing the bare necessities that we could not afford to spend time on grace and artistry. Now we have the time, and we are not fettered by the past.
(National Geographic, May, 1968, Vol. 133, No. 5, p. 595)

Until recently most of this air travel HAS BEEN arranged through contracts with private air charter companies.

(Morning Star, March 15, 1967, p. 5.)

Until recently the prevailing view HAS BEEN that the initial change is a depression of bone marrow function ...

(Cecil and Loeb: A Textbook of Medicine, p. 1228)

Similarly, *until this hour*, referring to the present, occurs in Haggard's novel Swallow: combined with the Past Tense:

... but you have not seen us talking together, for until this hour we never MET.

(R. Haggard: Swallow)

This can only be explained, or excused, by the emphatic use of the adverb *never*, mentioned earlier in this paper.

It is of interest to quote an example using the adverb *previously:*

Portions of the results HAVE previously BEEN REPORTED in an abstract.

(Endocrinology, Vol. 91, 1972, No. 4, p. 891)

Evidence HAS BEEN PRESENTED previously that...
In the preceding paper, the authors HAVE DESCRIBED that there was a parallelism in the action of arginine and histidine.

(Endocrinology, Vol. 91, No. 3, 1972, p. 694)

Adjectives denoting nearness or remoteness in time or

space, such as *this, that, present, recent, previous, preceding,* do not exclude the use of either tense. Examples:

In this paper, we HAVE USED animals pretreated with...
(Cellular Immunology, Vol. 45, No. 1, 1979, p. 185)

In this study, we HAVE EXAMINED 22 different mouse strains for...
(Ib., p. 190)

In the present in vivo study we EXAMINED the ability of...
(Ib., p. 175)

The object of the present work WAS to investigate the effect of...
(Ib., p. 168)

In the present paper, we INVESTIGATED...
(Ib., p. 61)

In the present studies, we HAVE UTILIZED...
(Ib., p. 109)

In the present studies, we HAVE INVESTIGATED the role of...
(Ib., p. 117)

In a previous work we HAVE DEMONSTRATED that...
In the present work, we HAVE STUDIED the testicular effect of...
(Endocrinology, Vol. 91, 1972, No. 5, p. 1321)

In a previous paper, we DEMONSTRATED that...
(Cellular Immunology, Vol. 45, No. 1, 1979, p. 61)

Recent studies ... HAVE SUGGESTED ... that ...
We HAVE ATTEMPTED to extend these studies by exploring...
(Ib., p. 143)

A previous report from our laboratory HAS DESCRIBED...
(Endocrinology, Vol. 91, No. 4, 1972, p. 1071)

Previous studies HAVE SUGGESTED that...
(Ib., p. 1067)

In this last example we see (a) importance for the present, (b) summerizing, and (c) indefinite time. All these factors require the Present Perfect.

In the present experiment we HAVE EXAMINED the sensitivity of... In addition, we HAVE ASSAYED serum FSH and LH.
The results demonstrated that diabetic animals had sufficient levels of circulating gonadotropins...
(Endocrinology, Vol. 91, No. 5, Nov. 1972, p. 1172)

In the above example the Present Perfect Tenses *have examined, have assayed* have summarizing force, and as such, they constitute the "framework", whereas *demonstrated* and *had* refer to details.

The summarizing Present Perfect, often identical with the framework Perfect, can be seen in the following examples:

Kagawa and Pappo initially found only minor alocorticoid activity ... Birmingham et al. ... found ... and Porter noted ... Some in vitro studies HAVE SHOWN ... De Nicola found ... and Vecsei found ... Other workers HAVE FOUND ... Brownie and Skelton noted reduced conversion to corticosterone...
(Ib., p. 1170)

A normal ... response ... was observed by Shipley and Danely ... However, other workers HAVE REPORTED that ovarian responses to gonadotropins were distinoly reduced in diabetic rats when compared to normal controls. In the present experiment we have examined the sensitivity of ... In addition, we have assayed serum FSH and LH. The results demonstrated that diabetic animals had sufficient levels of circulating gonadotropins ...

(Ib., p. 1172)

An important fact to note is, that though the action of the verbs in the main clause and the subordinate clause takes place in the same period of time, the verb of the main clause is put in the Present Perfect to denote a period reaching the present, but the verb of the subordinate clause is put in the Past Tense. E.g.:

I've always regarded bunk beds as a boon to most households for a number of reasons. ... Up to now, one of the drawbacks HAS BEEN that most of them WERE a bit on the short side, based on an average child's length, as well as being a bit narrower than the standard single 2 ft 6 in width.

(Morning Star, Jan. 20, 1968)

The people I am staying with, Mr and Mrs Jackson and their son, a young fellow of about my own age, have been the essence of kindness. They have done everything they could to make my visit enjoyable.

(C.E. Eckersley: An Everyday English Course for Foreign Students.)

Although a period connected with the present time or sit-

uation is normally expressed with the Present Perfect, the use of the Present Tense is also found. E.g.:

> *Since then it turns out that the Italian gent in question has actually lived in England for 15 years ...*
> (Morning Star, Aug. 26, 1967, p. 3)

> *I feel since then that I am in the know.*
> (Agatha Christie: Dead Man's Mirror)

> - *What brings you to the clinic today?*
> - *I'm just feeling real tired lately.*
> (Special English, Medicine)

> - *How is the patient doing?*
> - *He's responding well to therapy since yesterday.*
> (Ib., Book 2, p. 36)

> - *Have you noticed that your vision is any worse lately?*
> (Ib., Book 3, p. 3)

The explanation of this use of the Present is that the speaker emphasizes presentness of the situation, rather than the exact length of the period implied. Of course, in the latter case the Present Perfect would be used. Thus this is a question of the speaker's intention or feeling.

The Present Tense is idiomatic and normal with the phrase *it is ... (name of period)... since*, though logically the Present Perfect ought to be applied. Ex.:

> *It IS nearly two months since J.Y. joined the*

roll of Americans who have been murdered because...
(Morning Star, Oct. 26, 1967, p. 5)

It is evident that this means that *It has been two months since ...*, because *two months have passed since...*

The Present instead of the Present Perfect is used also in rhetorical questions. E.g.:

"Since when ... DO you ALLOW your reporters to say,... Since when IS "that" rather than "who" permissible in referring to persons?"
(Theodore M. Bernstein: Miss Thistlebottom's Hobgoblins, Farrar, Straus and Giraux, New York.)

In spite of the real sequence of events, the earlier event, if the speaker wants to refer to the present situation or present importance of the event, is expressed in the Present Perfect (instead of the Past Perfect). Deviation from the rules of the sequence of tenses is common when reference is made to present situation or importance. In such a case the tense of the verb in the object clause is made independent of the tense of the main clause:

Hello, Dr. Black. I'm sure the nurse TOLD you what HAS HAPPENED.
(Special English, Medicine, Book 2, p. 53)

But it was not long before he discovered that the area of music information - its documentation, classification and cataloguing - HAS BEEN sadly NEGLECTED. He sees it as a problem that needs working on. And so he is working on it...
(Current Contents, Clinical Practice, Nov. 10.,

1975, Vol. 3, No. 45, p. 5) published by ISI (Institute for Scientific Information, 325 Chestnut St., Philadelphia, Penn. 19106)

It is true that up to the time of the discovery of the neglect, music information had been neglected, - but that would mean that the neglect finished there - which is not true. The problem of neglect is not yet solved, as it is still *"a problem that needs working on."* The continuation of the problem from the past into the present can be expressed only by the Present Perfect. This is thus an easily justifiable case. On the other hand, there is nothing to justify the use of the Present Perfect in the following example:

> *Who was it who buried the Oak Island treasure? What was the treasure? What signs or evidence HAD LED him to dig where no one HAS ever DUG before?*
> (Esquire, 1973, p. 85)

This should be properly: *What ... led him ... had ever dug before.*

S U M M A R Y

The aim of the present paper is to point out some deficiencies in the explanations of grammar books, to throw more light upon the evident and the hidden criteria determining the use of the tenses in question, and to analyze and psychologically explain deviant uses, in which connection the suspicion may arise that the established rules are beginning to break down - unless these uses are occasional lapses. It is

remarkable, however, that they occur *not only in US and Canadian*, but also British English.

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László Pordány

SOME IMPLICATIONS OF BILINGUALISM FOR SECOND LANGUAGE TEACHING AND LEARNING

1.1. In this analysis, bilingualism is tentatively considered, on the one hand, to be the aim of language acquisition (learning and) or language teaching, and, on the other, the end-product of these processes and activities provided they are successful. Although this view will be somewhat modified in the discussion that follows, it is assumed that the study of bilingualism (trilingualism and multilingualism) or more exactly, that of bilingual (trilingual etc.) speakers' language use can be especially useful in trying to better understand certain aspects, and eventually perhaps the whole complexity of language learning/acquisition,[1] and that it may also help shed light on some of the basic and broad questions of teaching practices. We must, however, be aware that the very concept of bilingualism - our seemingly convenient and clear-cut definition notwithstanding - raises certain questions that make it difficult to handle in the first place; these questions must therefore be first considered.

1.2. First and foremost, it must be pointed out that there is no consensus whatever among researchers as to what degree of proficiency, or "mastery" of language(s) is necessary for someone to qualify as bilingual or even more or less bilingual, or, to put it differently, we are not clear about

the components of a "thorough knowledge of a language" other than the mother tongue, and even the concept of this latter may raise some points to be clarified (see below, esp. 4.1.). One extreme point on the broad scale of views is well represented by Fishman's definition, according to which bilingualism is the "... demonstrated ability to engage in communication via more than one language" (Fishman 1966, p. 122). This may be called a minimal view as it allows a speaker with any degree of language proficiency - from a very basic school-based level to a "native-like command" - to be considered bilingual; in other words what Fishman's definition implies is that practically anyone studying or having been exposed to a second language is bilingual: in terms of vocabulary, for example, quite complicated patterns of communication can be achieved with a few dozens of words.

The other extreme point of the continuum of views can be illustrated by recalling those authors who speak of "balanced", "complete", and "pure" bilingualism, and of "near--native proficiency" in, or "native command", "native-like control", etc. of two languages, as did for example Bloomfield: "... the speaker becomes so proficient as to be indistinguishable from the native speakers round him... In the cases where this perfect foreign-language learning is not accompanied by loss of the native language, it results in *bilingualism*, native-like control of the two languages" (Bloomfield 1933, pp. 55-56).

Of the two definitions cited, the first one is of little

use as it renders the concept of bilingualism alsmost vacuous by streching it to a practically limitless degree and thus reducing both its theoretical significance and its practical applicability. Further, and perhaps somewhat unexpectedly, our second definition is of equally little use mainly due to the fact that, upon closer examination, the concept of "native--like" itself turns out to be utterly undefined not only in terms of a speaker's second or foreign language, but also in terms of his first one and in fact basically the same goes for the language of the monolingual (see mainly 1.2-3).

In search of a solution, it may seem at first glance logical and desirable to try to arrive at a compromise of some sort, as has been done, among others, by McLaughlin: "The appropriate degree of knowledge of two languages seems to lie somewhere between the criterion set by the maximists and that of the minimists. The easiest way out is proprobably to lean toward the minimist side and allow the label *bilingual* to be attached to anyone who possesses a mere smattering of knowledge of a second language in whatever medium" (McLaughlin 1978, p.7.). Unfortunately, however, the search for this kind of compromise is bound to fail: even if it were theoretically possible to objectively draw the line between the two sides, i.e. to find an exclusively acceptable point on our scale of views - as it obviously is not - we would still be far from a proper understanding of the nature of bilingualism, let alone its implications. This is easy to see if we understand that the linguistic level is only one of the components of this

complex phenomenon; and this leads us to the second question to be considered.

1.3. The problem of bilingualism is not solely a linguistic one as 1./ it can only be effectively studied *in its function* given the fact that the aim (1.1.) is of course not the acquisition of a linguistic system for its own sake, but rather for *communicative use*, which in turn occurs not between languages but between speaker; and 2./ bilingual speakers often switch from one language to the other even in the course of a single communicative interaction; this presupposes some sort of mental code-switching processes, conscious or not. Therefore, bilingualism as "result" (1.1.) involves not only the possession of two linguistic systems but also the complex funcitoning of these systems, in both the above senses. Consequently, a speaker's being "bilingual" is partially determined by when, under what circumstances, *for what*, and, last but not least, *how* he uses his languages (which of course is not independent of his linguistic competence - the components being interdependent). For the study of bilingualism this means that, besides the linguistic aspect, we must reckon with a *sociolinguistic* aspect and a *psycholinguistic* one.

2.1. The sociolinguistic side is in itself a rather large field with many ramifications. If we tried to examine it in its full complexity, we sould soon have to be considering a number of sociological, ethnological, socio-political and other factors; the framework of this relatively brief analysis clearly does not allow all this. For one thing, however, it

is worth mentioning that, contrary to popular beliefs, bilingualism, of some sort or other, is an extremely widespread phenomenon all over the world and reflects the normal state of affairs rather than the exception in most countries; its significance in general language use would justify international research of much greater volume and intensity than recent interest, or rather disinterest, indicates. That the field has been relatively neglected may partly be due to its highly interdisciplinary nature with all its consequential difficulties, and partly to the somewhat paradoxical situation that the major centers of research are almost all located in the United States, a country where a large section of the public, and many of the researchers themselves, have considered bilingualism, especially its immigrant-based type, basically "a bad thing", i.e. something like a deviant, undesirable and transitional phenomenon; and where bilingualism is very often considered an obstacle to adjustment. (See bilingualism as a "vanishing phenomenon" - Fishman 1965 and elsewhere). It seems a further paradox that "bilingual education" as an idea and as a practice has gained immense progress in the United States in recent years. Based on the Bilingual Education Act of 1968, amended in 1973, a nationwide program now involves over 70 different languages in which instruction is carried out in schools (see e.g. Bethell 1979). At the same time, the program provokes fierce opposition on the part of a number of educators and other experts as well as large segments of the public. Their main argument is basically that an arbitrary

maintenance and, especially in the Spanish-American context, "affirmation" of bilingualism-biculturalism perpetuates ethnic differences, and thus deepens political, economic, and cultural divisions and inequality, and that this all leads to more social tension and instability (Bethell, ibid., McLaughlin 1978 and elsewhere). That this line of argument may at least to some extent be well-founded is shown by the fact that it is very often bilingual Americans themselves who "oppose bilingualism" the most vehemently, notably by trying to conceal and even forget their other language (usually their mother tongue) which they feel is a social stigma rather than an asset in their everyday lives. In other words, language loss can well become a means, imagined or real, of social progress for the individual. This phenomenon - although it is not a decisive tendency, while on the other hand is not restricted to the United States - may appear astonishing if not absurd when viewed from a more or less monolingual and monocultural standpoint, that is from such a cultural-lingustic situation where bilingualism ("knowing a language") naturally and undisputedly represents *value*, and is therefore unequivocally regarded as something to be achieved. Still, it is from a monolingual as well as a bilingual point of view that it should be studied to gain a better understanding of complex bilingual behavior and some of its implications, especially those concerning the aims of learning and teaching (4. and 5.).

2.2. The above brief discussion clearly indicates the far-reaching and complicated nature of the social side of bilingualism. A field as complex as this must be dissected and subdivided in order to be handled properly: the sociolinguist, for example, should not go beyond a certain point in pursuing some of the non-linguistic aspects, especially as "The hostility toward bilingualism has nothing to do with language as such. The hostility is directed not at language but at culture. The bilingual represents an alien way of thinking and alien values. Often, too, the bilingual is a member of a minority group whose interests threaten the economic interests of the majority. Language becomes a convenient way of separating "them" and "us". But language itself is not the critical factor (McLaughlin 1978, p.3.).

Directing our attention to the sociolinguistic aspect proper, we must concentrate on the language use of the bilingual community, especially the verbal communication of its members. To make a further restriction, let us only consider a "naturally bilingual" situation where bilingualism is not the product of a deliberate and controlled effort (formal teaching and conscious learning), but where it is given - and, preferably and most usually, has existed for a relatively long period of time - as a result of the "natural coexistence" of languages through a long and close coexistence of their respective language communities. A situation like this, where the use of both participating languages is widespread, systematic and general, and where the level of bilingualism in the linguistic sense is generally very high, can be of in-

terest for at least two reasons. First, the "natural" type is the most usual and most frequent type of bilingualism; despite widely held beliefs in predominantly monolingual communities - as is for example this country - it is the world-wide norm rather than the special case (See e.g. Trudgill 1974).[2] Second, it is in such a community that the end-product of acquisition can be best studied in its *functions*.

"Perfectly" or"almost perfectly" bilingual persons, i.e. speakers with high-level competence in two languages, when asked about their own language use, often relate essentially something like the following: "In certain particular fields, topics, situations, places, etc. I always use language A, while in other situations, places etc., I generally use language B". It is not infrequent that, after a long, linguistically "perfect" flow of conversation, the bilingual's performance breaks down, as it were. Of the various external causes of such a (partial) breakdown, a change in the topic of the conversation seems to be the most frequent one. With the topic changing, the bilingual will frequently switch over to his other language, or if this turns out to be inappropriate or vain (e.g. because of the interlocutor's being monolingual), his speech will become slower, hesitant, ridden with interference and other errors, and generally "broken". It is important to note that the mother tongue (whenever distinguishable at all)is equally prone to breakdowns and subsequent switches. As the bilingual puts it: "I can express

certain things in language X better than in my mother tongue", and it must be added that this may well go beyond situations where the use of the mother tongue has been generally suppressed by the other language.

Recent research seems to support the observation that the bilingual's language choice is not spontaneous or random but is to a large extent systematic and shows certain characteristic patterns. According to the findings, the code switching is primarily determined, apart from some free variation and certain individual characteristics, by social external factors and various public dimensions (Stewart 1962), such as power and solidarity (Brown and Gilman 1960), intimacy and status (Brown and Ford 1961). Of special significance are the communications by Rubin who did extensive fieldwork in Praguay, an area where a natural, i.e. a long-standing, widespread and relatively stable bilingualism exists - the languages are Spanish and Guarani. Rubin's observations resemble the systematicity with which speakers of a monolingual community chose the appropriate lingustic styles, as described among others by Joos: "The social occasion and its adequate style are dynamically correlated... in one direction of this correlation, the speaker uses the style that suits the occasion; in the other direction, the speaker defines the occasion for the listener (and for himself) by his "choice" of style. This process is so important to man in society that the code-labels are the most inportant items in speech" (Joos 1959, p. 111).

Rubin identifies five of the basic classes of the dimensions determining language use, two of which, "the seriousness of the situation" and "location" refer to the setting; two others: "intimacy" and "sex", to the relationship between interlocutors, and "formality" either to the setting or to the type of "social identity" (basically the type of social relationship mutually existing between speakers who are in some status-relation with each other). These dimensions, although they may be modified by intervening factors, as e.g. the linguistic competence of the addressee, regulate language choice to a degree that goes beyond a "Spanish in the office and Guarani in the home"-type distinction which, given the circumstances, could be predicted anyway. An example of regularity is the influence of the sex dimension: "There is a tendency for men whose first language was either Spanish (or both) to use more Guarani with other men, but to use Spanish with women who are their intimates. Women, on the other hand, whose first language was either Spanish or both, tend to use Spanish to both male and female intimates." (Rubin 1968, p. 528). In addition, Rubin concludes that the distribution observed is not only characteristic, regular, and relatively stable, but is also a condition and assurance of the future survival of the state of bilingualism: "... we may expect an equilibrium between the two languages to remain so long as the distribution of usage continues to be mutually exclusive in certain situations ..." (Rubin,ibid., p. 530).

These findings strengthen the validity of earlier ob-

servations and are supported by subsequent research. Ferguson (1959) speaks of a division of work between languages, while Cooper identifies "... spheres of activity or sets of interactions for which implicit rules of appropriate behavior exist" (Cooper 1969, p. 196). The concepts of regular distribution and division of work are supported by that of linguistic domains, references to which abound in the literature. Cooper (ibid.) for instance isolates the following five: 1. home, 2. neighbourhodd, 3. church, 4. school, and 5. workshop. Of course, domains cannot be expected to be the same for all language communities and for all cultures, furthermore, their number may also depend on specific communities and on other individual circumstances; accordingly, some authors claim to have identified many more of them (See e.g. Mak 1935).

2.3. Considering the above, and further the widely accepted view that "The degree of proficiency in each language depends on its *function* (italics mine), that is, on the uses to which the bilingual puts the languages..." (Mackey 1962, p. 54.), we must come to the conclusion that the type of perfect or near-perfect bilingualism suggested by Bloomfield and others (1.2.) does not and cannot exist in practice.[3] The same may be said of the"perfect mastery" of a second or foreign language, furthermore, in the case of the bilingual this equally applies to the mother tongue since the latter is a participant in the division of linguistic work, i.e. its functions are restricted to its domains, however numerous

and/or large these may be. The implications are of great importance for language teaching and learning - for the latter in the sense of a conscious activity as well as in that of a process - and they will be accordingly examined below. First, however, we must try to say something about *how* the bilingual as an individual's language use is coordinated, i.e. how the psychological mechanism of code-switching works.

3.1. The psycholinguistics of bilingualism is not a popular field: it has probably attracted even less research than the sociolinguistic side. We have accordingly relatively little knowledge of the internal processes that control linguistic behavior, i.e. of how the bilingual speaker "switches" from one code system to the other and how he is capable of keeping his code systems apart or more or less apart. This "linguistic independence" or "smooth switching" has been studied much less than for example interference, which is fundamentally nothing else but a poor functioning of, or errors in, the code -switching mechanism.

Penfield and Roberts (1959) are among the few who studied the neurolinguistics of bilingualism, and proposed a theory later called "single switch model" (Macnamara 1967a), according to which there are two neurological systems in the brain, one always being active while the other is dormant. However, their clinical results were unsatisfactory, and the model remained a theory, similarly to its subsequent "two-switch" version (See Macnamara, ibid.).

Much more attention has been given, and importance

attached, to the so-called "compound-coordinate" distinction. Originally suggested by Weinreich (1953) and first formulated by Ervin and Osgood (1954), the theory distinguishes between basically two different types of bilingualism: compound or interdependent and coordinate or independent. The distinction is a *semantic* one. Underlying his two languages, the coordinate bilingual possesses two semantic systems, which, due to a "semantic distance", do not interfere with each other. By contrast, the compound bilingual only has one semantic system, which is hooked up to two channels. In this psycholinguistic system, there is a one-to-one relationship between the two languages; more exactly: the words of language B are semantic equivalents of language A: "... if he is a speaker of e.g. Hungarian and English, he will view the English "book" as linguistically equivalent to the Hungarian *könyv* so that both words have the same meaning or set of references to him... There is also the possibility of a mixed system, in which one of the words is perceived as meaning the other rather than referring directly to the object or event in question, as if for example the speaker were to view "*könyv*" as a translation or encoded version of the English word "book" rather than a direct symbol of the object *book*." (Houston 1972, p. 204).

There have been many attemts to modify, extend, and, more importantly, to give experimental support to Ervin and Osgood's theory (See e.g.: Lambert and Preston 1967, Macnamara 1967, Jakobovits 1968 and others). However, the results so far cannot

be interpreted as conclusive or definitive at all. This lack of success may at least partly be accounted for by the insufficiency of the methods: in almost all the tests only *words* were used and isolated ones at that, i.e. words out of context; a phenomenon as complicated as language(s) and meaning(s) can apparently not be described in such a simple way. The experiments are continuing (See especially: Albert and Obler 1978, and Obler forthcoming), which is an indication that, methodological questions notwithstanding, researchers still consider the theory of compound-coordinate bilingualism a plausible one.

As a major corollary to the theory, compound bilingualism is often associated with a formal mode of teaching and learning, and coordinate bilingualism with a natural or informal one; it is thus essentially assumed that learning taking place in early childhood in a naturally bilingual environment produces coordinate bilingualism, while formal (usually: post-puberty and school-based) teaching-learning results in the compound type (Lambert 1969 and elsewhere). Considered a cause of external circumstances, however, the compound-coordinate distinction is thus stripped of the possibilities of a semantic interpretation, which endangers the foundations of the whole theory. There are accordingly many critics of the corollary, and their opinion is summed up by Houston: "Types of bilingualism also occur irrespective of the learning situation, so that the monolingual studying a second language in school is presumably capable of forming a coordinate system from his

first and second languages, ..." (Houston 1972, p. 205). Neither side has sufficient observational or experimental support, and so far the problem is left undecided.

If the assumptions of the corollary were proved or seriously supported, there would follow grave consequences as regards the possibilities of formal language teaching. To understand why, it must be remembered that of the two types of bilingualism - whatever their semantic differences - the coordinate type is considered "better", "more useful" or "superior" in many ways, not least in the teaching profession. This type of bilingual use is not hindered by interference, as such speakers are capable of continuously keeping their systems separate. Interference, or at least a constant danger of it, is precisely what characterizes the compound bilingual, therefore the purpose of teaching is "... forming a coordinate system from his first and second languages, which is in fact the goal toward which modern foreign-language teaching is directed". (Houston, ibid.).

Studies of the relationships between bilingualism and foreign-language teaching in schools have in the past been to a large extent concerned with the question of how to eliminate interference resulting from "compoundness". (See e.g. Lado 1957 and elsewhere). Following the trend in theories and research, the general aim of language teaching has explicitly or implicitly been to achieve some sort, or some degree, of coordinate bilingualism. It is in considering this that we fully understand the grave consequences for the theory and practice

of teaching if it were shown that there really exists, if only as a tendency, a "natural learning ⟶ coordinateness, formal learning ⟶ compoundness" -type relationship, i.e. if it was proven that it is not possible to achieve coordinate bilingualism through a conscious effort; and this takes us back to the questions raised in 2.3., as the two problems are somewhat related.

4.1. In recent decades, an almost endless number of publications dealing, or connected, with various aspects of foreign language teaching - programs, syllabuses, coursebooks, methodologies, handbooks, etc. - have contained, in discussing the aims of teaching, references such as "near-native level", "native-like command", "native-like proficiency", "full competence" and so forth in/of the second or foreign language; all set forth as goals to be achieved in teaching.[4]

At this point it is perhaps again worth noting that the concept of "native level" or "native competence" is not entirely clear even in reference to the native language. The "ideal speaker" ("ideal speaker-hearer" or "ideal speaker--listener"; see e.g.: Chomsky 1965, pp. 3-5) does of course not exist in practice: individual levels of general linguistic competence may vary even within a relatively monolingual and homogenous community, and the differences may depend on a host of variables from age to cognitive factors; in addition, each individual level itself is in constant change, again partly as a function of age.[5] If there are stylistic layers in a language and registers in language use, then there should

also be different levels, or at least areas of proficiency in the native language, partly similar to the levels in the bilingual's language use and concurrent "proficiency" concerning his different language domains. Meanwhile, the terms "native-like", "near-native" etc. always imply *perfect* or *near-perfect* knowledge or mastery of a language - thus equally covering all the components of language and all the domains of its use.

Now if we consider the discussion above, especially 2.2. and 2.3.; and further that the concept "native" is largely an abstraction and idealization in reference to "native language", it then follows obviously that any requirement in language teaching aiming at anything like native or native-like is unfounded and completely unrealistic.

4.2. In addition, it is suggested that not only is aiming at a native level in a foreign language theoretically unfounded and practically unrealistic: it is generally not necessary and - whatever is meant by a (near)-perfect knowledge of a language - it would probably be not even desirable in most cases. And as such a view clearly conflicts with "the more, the better"-type principle in language teaching (traditional and normally unquestioned, at least in this country), let us consider the following points in support of it:

4.2.1. In language teaching, as in any systematic activity for generating or facilitating learning processes, one of the conditions of possible success is adjusting the aims

to the assessed needs and stating them clearly in these terms. Projecting vaguely defined aims into a vague future ("After a while you'll speak the language real good") is tantamount to setting no aims at all. Uncertainties about the aims probably contribute to the high number of dropouts and under-achievers especially in adult language courses and to the proportionately low number of those students who arrive at satisfactory results.

4.2.2. By nature, bilingualism is always at the same time biculturalism of some sort and degree which, given the fact that there is no "balanced biculturalism" just as there exists no balanced bilingualism, frequently involves partial acculturation, or possibly the danger of it. Partial acculturation accompanying advanced bilingualism may lead to various identity troubles and even crises: "Those who succeed more fully in dropping the barriers that impede school-based bilingualism may do so too completely, too naively, too rapidly. They may have to pay for their flexibility by suffering the pangs of rootlessness... Not only does the bilingual master two different codes, but he masters two different selves, two different modes of relating to reality, two different orders of sensitivity..." (Fishman 1966, pp. 130-131).

Further, consider McLaughlin on the same point: "There are often cultural, religious, and moral differences that lead to strain and identity conflict. To be accepted in two communities means having to shift back and forth in language, behavior and attitudes. This can be an enormous burden for the individual and can drain one emotionally (McLaughlin 1978,p.3).

4.2.3. It is very important that we take into consideration the *expectations* of native speakers, especially monolingual ones, and communities in the various communicative interactions. The participants of such an "expectation situation" are often a member or members of receiving (host) community on the one hand and the "visitor" (as e.g.: a foreign guest) on the other. Let us consider within this framework a situation where the visitor uses the hosts' language as a foreign language, as when e.g. a continental European arrives in England. In a situation like this, the hosts' expectations as to the visitor's communicating including para- and metalinguistic factors, are largely determined by his status of "foreigner"; namely: the members of the community realize and more or less accept the visitor's being a foreigner and adjust, seemingly automatically, their expectations accordingly. This normally involves, among other things, more than avarage tolerance toward the speaker's utterances and general performance, although the degree of tolerance may vary according to the linguistic, cultural, and other status of the community in question. A foreign accent is not only naturally accepted but is in a sense actually *expected*, and communication proceeds on the "appropriate" level. We might of course still be tempted to believe that this situation can only improve if the visitor speaks the hosts' language "very well", and especially if he has "a very good accent", i.e. a "near-perfect pronunciation". But, perhaps somewhat surprisingly, observation and experience

shows that it is precisely a very good accent that can cause unpleasant consequences to its possessor, particularly if it is of considerably higher level than the other components of his general proficiency, such as e.g. listening comprehension or vocabulary. On hearing a very good accent (or what he first perceives as a very good accent), the interlocutor will automatically and unconsciously expect similarly high levels concerning the other components of the speaker's communicative competence - the "average native speaker" does not construe them separately - including verbal-semantic receptivity so vital in face-to-face communication. Accordingly, the native speaker will put aside the tolerance normally reserved for foreigners, and will talk the way (and with the speed) that he normally would with members of his community, and very probably, the visitor will soon get into trouble. He will be able to live up to the high expectations for only a short time, often no longer than a few minutes; after which the communication will suffer or will even break down completely because of the gap between expectation and performance.
This shows that pursuing the ideal of perfectness in foreign language learning may lead to unfavorable consequences, and further, that such consequences may be evoked by overemphasizing one single language component. The possible implications should be studied especially carefully in those language teaching institutions where an overwhelmingly great significance is placed on "phonetics", i.e. the practising of pronunciation, especially the sounds, often in expensive language laboratories.

5. The relevant aspects of bilingual behavior and processes having been briefly examined, it seems clear that, in teaching as well as in learning (the latter as a sequence of conscious activities aided by teaching or not), it is a prerequisite for achievement and success that the needs, requirements, and possible expectations be closely examined in each type of teaching or learning situation, and that on this basis the aims be differentially and realistically determined. There is a wide range of learner needs; there should accordingly be a similarly wide range of well-defined aims: differing needs call for language proficiencies differing in *type*, *level*, and *function*.[6] Significant future progress in language teaching is dependent, besides a concurrent consideration of acquisition processes, upon the general advancement of a *functional approach*, and on the adjustment of methods and techniques to such an approach.

N O T E S

1 While it seems decided that acquisition and learning are not the same thing, there is no agreement as to the complexity of differences, and both terms are often used loosely and overlappingly. As the distinction is entirely beyond the scope of this paper, I have made no effort to make it; "acquisition" is practically synonymous with "learning"when the latter is used in the sense of a mental process, and only "learning" is used in the sense of a conscious activity.

2 References at this point are in fact almost redundant. In the Carpathian Basin, for example, it is common knowledge that in hundreds of its villages and towns (except mainly the "bottom of the basin", i.e. roughly the territory of present-day Hungary) bilingualism is a natural mass--phenomenon, and so is even trilingualism in some communities, especially in certain parts of Transylvania.

3 Possible counterexamples in the literature are very scarce, apart from clearly untrustworthy reports and anecdotes. Of the ones that I am aware of, the case of George Steiner is the only one worth mentioning. Steiner, writing of himself, reports among other things the following: "I have no recollection whatever of a first language. So far as I am aware, I possess equal currency in English, French, and German. What I can speak, write, or read of other languages has come later and retains a "feel" of conscious acquisition. But I experience my first three tongues as perfectly equivalent centres of myself. I speak and write them with indistinguishable ease. Tests made of my ability to perform rapid routine calculations in them have shown no significant variations of speed or accuracy. I dream with equal verbal density and linguistic-symbolic provocation in all three..."

(Steiner 1975, p. 115). The reference to the counting test seems to be the only "evidence"; Steiner's case can at best be considered an extremely rare exception.

4 A representative example is given by Stack: "The objective which may be set for language teaching is to enable students to understand, speak, read, and write the foreign language with native speed; intonation, pronunciation, accent, and fluency of speech should be that of an educated native speaker in normal conversation ... " (Stack 1971, p. viii.)

In the three philological faculties of Hungarian universities, there was a reform introduced into the contents and course structuring of foreign language and literature studies in 1980. One of the so-called reform programs, "Az angol nyelv és irodalom szak tanterve a tudományegyetemek bölcsészettudományi karain" (Program for English Language and Literature Studies at University Faculties of Philology) specifies, for example, that would-be teachers of English should have "... a practical knowledge of the language approximating to a native level." (Unpublished brochure, p. 5.)

5 While this is obviously no place for trying to solve the extensively argued question of "competence", it is easy to see, especially for certain language components, as e.g. the lexicon, that individual differences can be significant: one native speaker may "know" hundreds and thousands of lexical items that another native speaker may not. It is suggested that basically the same applies to the grammatical components. Many observations indicate that not every native speaker interprets, for example, all syntactic structures the same way and to the same depth.

6 Functional language courses are now offered by some language teaching institutions, notably in England. A good example

is ESP - English for Special Purposes. Such courses are constructed, including teaching materials and methods, partly on the basis of ideas similar to the ones set forth in this paper.

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L I T E R A T U R E

Klára Bódis

BLANCHE:

A Complexity of Attitudes

It is so easy to know how one should feel about the ending of a play written a few centuries ago. But the more up-to-date the play is, the less certain one's response seems to be. When the Greek heroes die on the stage one is moved and sad while at the same time relieved. But when a contemporary like Blanche Du Bois is taken away from the Elysian Fields what is one's reaction? Is one relieved, moved or shocked? Is one happy? George Brandt asks a question similar to it in "Cinematic Structure in the Work of Tennessee Williams": "Precisely to what degree we are supposed to be on Blanche's side, or whether indeed so simple a question of identification arises at all is not easy to determine in the face of Williams's attitudes. Is there not some ambivalence in the text itself that suggests an undercurrent of sympathy with the Kowalski way of life?"[1] Bamber Gascoigne asks the same question in an essay: "Does Williams sympathize with Blanche or with Stanley? ... The truth is that the play is ambiguous in the best sense."[2]

When Blanche appears she is "daintily dressed in a white suit with a fluffy bodice, necklace and ear-rings of pearl, white gloves and hat looking as if she were arriving at a summer tea or coctail party in the garden district ... Her

delicate beauty must avoid a strong light."[3] She comes to realize too soon that she is not at the right place. She comes from a place which she had to leave just as she will have to leave the Elysian Fields. She cannot belong anywhere though she is trying very hard. She is also trying very hard to keep contact and communicate, but is seems to be too difficult for her. She represents values very different from the world around her. She comes from a family which definitely tried to live up to the traditions and morals of the old South, as Gascoigne puts it: "... she clings pathetically to her faded shreds of Southern gentility."[4] On the one hand she wants to stick to her old values, but on the other she would like to gain people's sympathy so she uses different faces for different people: one face for Stella, one for Stanley and one for Mitch. She must have had a different face at home, too.

The problem with these faces is that she thinks she uses them very wisely but she does not. Now and then she slips out of one role and begins to play another, mixes two faces and starts all over again. As Esther Merle Jackson interprets it: "In each of his characters Williams presents a composite image, a montage of roles which together comprise the anti-heroic character."[5] In her efforts Blanche is pitied but at the same time she inevitably becomes ridiculous.

She goes about it the wrong way, too. She wants to be loved or at least liked but as soon as she appears she begins to criticize Stella's home. Instead of trying to understand

Stella, and her feelings, she wants to "save" her.[6]

Even in the most desperate moments she cares about things of slight importance. Although Mitch does not come to her birthday "party" she still insists to everybody that it is her 27th birthday.

The different faces:

1. The face for Stella:

It is very hard for Blanche to keep this face because they have known each other since childhood so Stella knows her very well.

She wants to be accepted and loved by Stella. It proves difficult because Blanche has changed a lot. She has become and alcoholic, she is a failure and she has lost Belle Rêve. She wants to play her rôle so that Stella will forget everything. The problem, as I have said it earlier, is that Blanche goes about things the wrong way. Instead of trying to understand Stella she criticizes her and her home. "I thought you would never come back to this horrible place."[7] Then she tries to rectify her mistake, but a few minutes later she says: "You sit down and explain this place to me."[8] As if she had the right to question her sister like that. At this point we only know that she drinks more than she wants people to know. She drinks when nobody is in the room, but when Stella comes in, she pretends she does not know where the drinks are. Stella does not know the truth yet, and she wants to be very polite and patient with Blanche, although she does not like her life-style to be criticized. She really loved Blanche when they were children. That is why she wants

to protect her all the time. She tells Stanley: "You didn't know Blanche as a girl. Nobody, nobody was tender and trusting as she was. But people like you abused her, and forced her to change."[9]

From the beginning there is a great deal of tension between the two women though they are both trying to pretend that they are very much at ase. The tension comes partly from the fact that Stella wants to be happy about Blanche staying with them and at certain points she is happy (childhood memories). But Blanche means a great many problems and Stella senses danger from the moment Blanche arrives. She is afraid that Blanche will not be able to adjust to the circumstances, that there are going to be problems with Stanley and other people around. Stella wants to live by her new standards, consciously or subconsciously she feels that she has betrayed her past, her childhood and home. But she does not want to know. Her fears about Blanche are justified too soon. She has been able - so far - to fulfil the criteria of a woman's rôle without problems: housewife, lover, homemaker, mother-to-be. That is what is expected of her and that is what she wants. Blanche arouses some doubts which have been repressed - is it all right to live like that, is that all a woman is for? Stella would not listen to these questions. Blanche could act as a kind of catalyst for Stella if her statements did not appear so false. Stella could be convinced of the truth of what Blanche says, but none of it is considered valid, because Blanche lives in a world of

delusions and her former life-style shows a big gap between what she says (preaches) and what she does. That is why we cannot fully sympathize with her even when she is totally ruined.

2. The face for Stanley:

Stanley does not like her from the beginning. Reasons: he feels instinctively that Blanche plays rôles all the time, and he also feels that she is nervous and affected. Later on he will dislike her even more for financial reasons: HIS money was also lost when Belle Rêve had to go. He keeps harping on about the Napoleonic code. When he digs up her past, he thinks he is doing what is best for everybody, but particularly for his friend Mitch. Mitch must not marry a woman who is not pure. Only pure women can get married. He also has some unspoken black and white maxims in his collection of moral values: sick people should go to hospital and never mix with healthy ones. He does not worry about pity and sympathy - about motives in people's actions. He is also convinced that a woman is utterly happy when satisfied in bed, and that is all she needs. In his world everything is simple, too simple. His life is that of "animal joys".[10]

3. The face for Mitch:

Mitch could mean escape for Blanche. If he married her she would be respectable again. When with him she emphasizes values dead long ago in her character: culture, knowledge and sensibility, intelligence because she knows he falls for these values. She does not even let him kiss her. She thinks

it is important to have dreams and when she is playing this rôle, it is not so much to deceive Mitch but rather that she wants to make reality more beautiful. Reality is too grey for her, it has to be colored, seen through rose-tinted spectacles. That is why she lies about her age, puts a lantern on the lightbulb, does not like too much light, and puts powder on her face several times a day.

Mitch would have remained a completely different person has it not been for Blanche. We would think him different from other men around, in that he is able to sympathize, and share other people's problems. He also seems to be affectionate. As soon as he learns the truth about Blanche he becomes cruel and insensitive towards her, because his real values have been revealed and they are very similar to those of Stanley. He becomes just as hostile as Stanley. His hostility comes partly from hurt pride. There is another component: old and new values clash in him when learning about Blanche's past. The meaning of healthy and sane have been meaning something for him all his life, and Blanche with her "weirdness" begins to remind him of an unhealthy person more and more. He is confu ed: he cannot possibly change his expectations, values and all his way of thinking. In this dilemma he rather gives up Blanche than his old values. His deep attachment to his mother also prevents him from seriously considering a relationship with Blanche after the truth is revealed. But the decision breaks him, too. He is cruel and insensitive to her because he doesn't find any other way to

express his disillusionment and the feeling of being betrayed. He acts as any "normal" person would in a similar situation. The meaning of "normal" and "abnormal" in this play would need further studying. Elia Kazan says: "The more I work on Blanche, incidentally, the less insane she seems. She is caught in a fatal inner contradiction, but in another society she would work. In Stanley's society, no!"[11] So Mitch has been deceived in his expectations and hopes. The difference between him and Stanley is that Stanley has no doubts and remorse about the way he acts, whereas the decision breaks Mitch.

Returning back to the original question: what is one's reaction, to the ending the answer may be: as we cannot fully accept or reject Blanche, when she is eliminated we don't fully sympathize nor do we rejoice fully. The play has a great effect on us because we experience a complexity of feelings and reactions. Even though we could not accept her she will be with us for a long time after leaving the theatre or putting the book down.

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1 In: *American Theatre* by Gassner. Edited by Edward Arnold. Chapter 8, p. 176.

2 In: *Twentieth-Century Drama* by B. Gascoigne on T. Williams, p. 168.

3 Quatation from Penguin Books, *Sweet Bird of Youth, A Streetcar Named Desire, The Glass Menagerie,* introduced and edited by E. Martin Browne, p. 117.

4 see Note 2., p. 167.

5 In: *The Broken World of Tennessee Williams* by Esther Merle Jackson, The University of Wisconsin Press, Madison and Milwaukee, 1965., p. 83.

6 see Note 3., p. 161.

7 ibid., p. 120.

8 ibid., p. 121.

9 ibid., p. 198.

10 Quatation from *The Broken World of Tennessee Williams* (see Note 5.) p. 59.

11 ibid. quoted from Elia Kazan's Notebook for A *Streetcar Named Desire in Directing the Play* eds. Toby Cole and Helen Chinoy (Indianapolis, 1953) p. 301.

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Tibor Fabiny

"RIPENESS IS ALL" --
THE WHEEL OF TIME AS A SYSTEM OF IMAGERY IN SHAKESPEARE'S DRAMAS

> "a man may prophesy,
> With a near aim, of the main chance of things
> As yet not come to life, which in their seeds
> And weak beginnings lie intreasured.
> Such things become the hatch and brood of time."
> (*2HIV.3.1. 82-6*)

Introduction: Time and History

The human mind has always been keen on understanding the ultimate temporal limits of existence. The eternal challenge of our temporal "Dasein" has been given various responses by different cultures and races. In our Western culture it was St. Augustine who first openly "confessed" his total failure in grasping the meaning of time: "I know well enough what it is, provided nobody asks me; but if I am asked who it is, I am baffled ... my mind is burning to solve this intricate puzzle." (*Confessiones, Ch. 11*)

Nevertheless where philosophy hesitated to answer explicitly, the devices of art have often given a more authentic reply. When we study Shakespeare's lifework to find his ultimate conception of history we arrive at the

conclusion that history is organically related to the underlying concept of time. Theoretically, the latter statement was convincingly proved by a 20th century American thinker Reinhold Niebuhr, who appealingly declares that time is the stage and stuff of history. "Insofar as human agents have the freedom to stand above the flux of natural events and create forms and institutions not governed by natural necessity and not limited to the life spans of nature, time is the stage of history. Insofar as these human agents are subject to decay and mortality ... time is part of the stuff of history. It is the woof of its fabric, and human freedom is the warp."[1]

Shakespeare's most challenging 20th century critic, Jan Kott, presents two diametrically opposed views of historical tragedy. The first one suggests that history has a definite meaning, its flow proceeds in a discernible direction. In this case, the "price" of history is progress. Kott notes that the idea was explored and utilized by Hegel and the young Marx, but, it seems useful to add that this idea had already been propagated by the Judeo-Christian tradition long before the philosophical idea of progress came into being. On the other hand, the other view argues that history has no particular meaning, it stands still constantly repeating its cruel cycle "that is an elemental force, like hail, storm, or hurricane, birth and death."[2] The latter concept can be traced back to the archaic pagan cults of nature, it survived in the Middle Ages and was triumphantly revived both by

the intellectual and popular beliefs of the Renaissance. Shakespeare seems to have had some affinity with the latter conviction. He has always meant a challenge to "history--minded" cultures and philosophies believing in development and progress or evolution.

In the present paper I shall, first of all, present an exploration of the imagery of "time's condition" in Shakespeare's dramas which in the Shakespearean lifework I consider inter-dramatically organic (*Part I.*). I hope to point out how different concepts of time might have filtered into the poet's mind (*Part II.*). My conclusion, a rather tentative one, tries to suggest that this aspect of the Shakespearean oeuvre seems to confirm the touch or even presence of *medievalism* in Shakespeare. In order to confirm the above hypothesis one would have to examine other aspects of Shakespeare's conception of the world, like the question of the "wheel of fortune", which, I believe, is especially interlinked with the problem of time. This however, will be the task of another essay.

Part I.

The Imagery of "Time's Condition"[3] *in Shakespeare's Dramas*

1. Various Approaches to the Problem

When reading Shakespeare's dramas we cannot avoid being fascinated by the elemental, all-permeating force of Time, whether it appears only as a flashing-fragmentary image, or

an ever-recurring *leitmotif* of long "airs", say, in the soliloquies of Ulysses (*TC 3.144-74*) or Warwick(*2HIV 3.1.80-92*) or Richard II (*RII 5,5, 41-60*).

There are various ways to approach the problem of time in Shakespeare's plays. One of them is the consideration of the dramatic function of *concrete time*. Such an attempt was made by Tibor Szobotka whose study explores the dramaturgical devices of time in many plays (urgency and density, movement towards the future, the role of the words "tomorrow" and "dawn", the age of the protagonists, the problem of simultaneity and relativity, etc.)[4]. Another approach tries to impose -- within the context of contemporary thinking -- the categories of philosophical *abstract time* (or its substitutes) on Shakespeare's dramas, so the quotations from the play will serve as illustrations for the premises of a pre-supposed system. This method was applied by Agnes Heller.[5] In the following pages, however, I will not confine myself exclusively to either of these approaches. Instead, the *image of time as the stuff or backcloth of history* will be explored from the very *context of the plays*.

My contextual approach was evoked by Caroline Spurgeon's unique and thorough work on Shakespeare's imagery.[6] The author provides a useful enumerative list of the functions of the time-images in the plays. These functions, accompanied by ample quotations are more or less as follows: "revealer and disentangler of truth"; "a fruit being ripened"; "a life-giving, nourishing power"; "destroyer"; "death or bloody tyrant"

etc. She maintains that contrary to the picture of time as an overwhelming power it is, especially in the *Sonnets*, nevertheless transcended by the spiritual force of love: "love is apparently killed by time, only because it transcends time; and its spiritual and infinite essence cannot be confined within the limitations of a material and finite world".[7] For all the author's great achievement in producing a catalogue of Shakespeare's time-imagery I still found the ordering and establishing of the evidence a bit scattered and lacking a central organizing principle that would illuminate the essence and the uniqueness of time's condition and the convincing system of imagery by which it is operated. I tried to adopt Spurgeon's exact method in my own research and managed to collect images, both explicit and implicit, from about twenty plays of Shakespeare.

In a stimulating essay Quinones introduced a conceptual rather than an enumerative positivistic approach. He differentiates between three kinds of time in Shakespeare: (1) *augmentative time*, that is a concept providing a "basic framework by which we can judge actions and characters in the earlier Sonnets and the English history plays... it is a *morale* whose importance does not end with political plays; the violation of the code of augmentative time is crucial in such tragedies as *Hamlet*, *Macbeth* and *King Lear*".[8] (2) *contracted time* is the term to depict the subjective-psychological aspect in the love tragedies of *Romeo and Juliet*, *Antony and Cleopatra* and to a certain extent *Troilus and Cressida* and *Hamlet*. In the case of the first two

dramas "time is a moribund reality that denies the continuance of their love" and in the latter case "time is corrosive that feeds on human will and purpose and fidelity. Love falls apart through the woman's vulnerability to the changes of time". In both cases "time makes the heroes fatally-minded".[9] The contracted time of love is permanently in conflict with outward reality -- that can be illustrated by the farewell of Romeo and Juliet.

> Juliet: O! no be gone, more light and light it grows.
> Romeo: More light and light, more dark and dark our woes.
>
> (*RJ3,5,35-6*)

In the case of *Antony and Cleopatra* there is a general tension of contracted time that can be perceived when the man-in-love is continually in conflict with his external circumstances. Both he and Cleopatra are apparently the victims of time and are defeated by the "time-possessing" Ceasar. Nevertheless they gain victory in the immortality of their love over the mortally and physically limited Caesar. *Hamlet* is explained to be a sort of mid-way between the categories of contracted and (3) *extended time*. This latter category is considered as a dominant perspective in the last plays where the idea of the "repetition" of life is possible by the means of the children who are the "agents of reconciliation" for the sin of their parents. "In the last plays they (the children) represent the *regenerative potential* of Time and Nature that reconciles and re-unites"[10] (it. mine).

Although the three emerging concepts seem to be convincing, in order to unfold my view on time-imagery, I must dismiss the second category. The term "contracted time", unlike the other two, is rather a psychological aspect which can primarily be justified within the drama from perhaps a dramaturgical point of view (Szobotka); its meaning and value however, are bound to the situation, it does not contribute to the organic totality of the inter-dramatical time--imagery.

The other two concepts, however, indicate a definite dynamism, which, I think is characteristic of the movement of time in the dramas. Approaching now the idea I wish to adopt, let me dwell on the nature and alternatives inherent in the term of "augmentative time". Quinones depicts it as "an agent of reality that leads the organism ceaselessly to destruction or perhaps oblivion", There is a strong disaster--provoking, destructive reality in the nature of augmentative time. To complete the author we can say that the advantage of the term is that due to its dynamism, it also includes its opposite which can be labelled as "*diminishing time*". Quinones points out that the idea of augmentative time plays an important role in the histories where "the strong ruler is he who clearly perceives the issues of augmentative time... both the hazards of vanities... and the possibilities of success."[11] King Henry IV is an example of the monarch who is well aware of the identity of his role as a king, and his son the Prince will also grow into this awareness. Quinones' merit is that

he points out that the family-line or the *linear heritage* is central to the augmentative time. Richard II and Henry VI are weaklings and for them "time is broke" only because the first one is childless and the latter disinherits his son. Augmentative time also involves the destructive process of "emulative time" (*TC3.3.156*) but fortunately the "father-son relationship provided some insulation and protection against the emulative strife of Time, nature and man". Augmentative time is also prevalent in the tragedies where any violation of it (eg. Macbeth's) would bring about catastrophe. Banquo and Fleance's bond is considered symbolical. The *de jure* inheritor (Fleance) of augmentative time escapes with a torch in his hand from the agents of the darkness-representing violators (the temporary *de facto* rulers) of the rightful process. It is fatal both to violate (as in the tragedies) and to waste (as in *Richard II*) augmentative time. "Time, like Nature, is notoriously frank and gives only to the free, those who can make most of her gifts. To the careless and unprepared she is a tyrant... Richard's tears now tell the time which rings him out and Bolingbroke in."[12]

2. The Idea and the Description of the "Wheel of Time"

However strange and unusual the term "wheel of time" may sound, we must say that this is not an arbitrary coinage. Dictionaries of the English language register mainly the well-known term of the *"wheel of fortune"* or the less known idea of the *"wheel of life"* the latter meaning "the endless

series of transmigratory cycles of birth, death and re-birth". The great *Oxford Dictionary of English* provides some evidence based on 17th century texts, concerning the *"wheel of Providence"* (Howell, 1645) and even-that of the *"wheel of time"* (John Taylor, 1613). Though this metaphor, a connotation of images is rather implicit than explicit in Shakespeare's dramas, the metaphor "wheel of fortune", was a contemporary cliché. We can say that Shakespeare created time *"imago Fortunae"* Shakespeare very often depicts the tragedy of human life in the image of a wheel. King Lear's famous cosmic cries seem to justify this statement:

> " I am bound
> Upon a *wheel of fire*, that my own tears
> Do scald like molten lead"
> (*KL 4,7, 46-8*)

And shortly before his death he comprehends his life also in terms of the wheel. He tells Cordelia:

> "Thou hast spoken right, 'tis true;
> The *wheel is come full circle;* I am here"
> (*KL 5,3, 175-6*)

A synonym for the "wheel of time" is "the whirligig of time" - meaning "the changes of fortune that come with time". The phrase was first used by Shakespeare:

> "And thus the *whirligig of time* brings in his revenges"
> (*TN 5,1, 385*)

a/ "The Perfectness of Time" -- the image of the totality of time

The self-disclosure and self-revelation of the great "I am" of Time takes place in the form of a chorus-like personified abstraction in the middle of *The Winter's Tale:*

> "I, that please some, try all, both joy and terror
> Of good and bad, that make and unfold error,
> Now take upon me, in the name of Time,
> To use my wings..."
>
> (*WT 4,1, 1-4*)

This is the picture of an overwhelming, majestic power of Time, whose monster-like manifold face is perhaps best revealed in Ulysses' speech:

> "For beauty, wit,
> High birth, vigour of bone, desert in service,
> Love, friendship, charity, are subjects all
> To envious and calumniating time"
>
> (*TC 3,3, 171-174*)

That image, which suggests that everything on earth is subordinated to its substance, is reinforced by several pictures. Hastings says the following.

> "We are *time's subjects*, and time bids be gone"
>
> (*2HIV 1,3, 110*)

Or in *Pericles* we read:

> " Time's the king of men;
> He's both their *parent*, and he is their *grave*
> And gives them what he will, not what they crave."
>
> (*P 2,3, 45-7*)

The dying Hotspur's wisdom witnesses the notion of life's being ridiculously petty to the grandiose measures of time:

> "But thought's the slave of life, and *life time's fool*
> And *time*, that makes survey of all world,
> Must have a stop."
>
> (*1HIV, 5,4, 81-3*)

These words seem to echo Macbeth's famous fatalistic--nihilistic soliloquy delivered immediately before his destruction.

> "*Life's* but a walking shadow, a poor player
> That struts and frets his *hour* upon the stage,
> And then is heard no more."
>
> (*Macb. 5,5, 24-6*)

The triple image of life-stage-time is most appealingly evoked by Jacques' well-known monologue: "All the world's a *stage*..." where the different ages of human life as "one man in his *time* plays many parts" are so colourfully depicted. (*AYLI 2,7, 139-66*)

The eternity and agelessness of Time described by the apparent contradiction of alluding to human age and adopting the picture of an old wise man. Hector says as follows:

> "that *old* common arbitrator, *Time*
> will one day end it".
>
> (*TC 4,5, 223-6*)

And Rosalind:

> "*Time* is the *old* justice that examines
> all such offenders, and let Time try."
>
> (*AYLI 4,1, 210-1*)

This dynamic wheel of time is permanently in motion, and this is why there is so much allusion to the future in human destiny. What the present constellation of the stars cannot solve will be yielded by the next or the "after next" position of the wheel. Cordelia's hidden justice will come to light only in the future:

> "*Time* shall *unfold* what plaited cunnings hid"
>
> (*KL 1,1, 283*)

This motif is also present in an early comedy; Viola sighs:

> "O *time*, thou must untangle it not I"
>
> (*TN 2,2, 41*)

Harry's immature and un-kingly behaviour will also come to an end.
Warwick says:

> "The Prince will in the *perfectness of time*
> Cast off his followers"
>
> (*2HIV 4,4, 74-5*)

He who is not aware of the turning of the wheel and the whirligig of time will cruelly be destroyed. Richard II's fatal mistake was that he, unlike Bolingbroke, did not see

the "revolution of the times" (*2HIV 3,1, 46*) despite the mocking warnings of York:

> "Take Hereford's rights away, and take from *Time*
> His charters, his customary rights."
> (*RII 2,1, 196-7*)

Later on he must admit violating the rules of augmentative time through not heeding its course:

> "I wasted *time*, and now doth time waste me"
> (*RII 5,5, 49*)

Understanding the proper rotation of the wheel of time and its being analogous to that of fortune, it seems to be natural that King Henry IV associates time (or "times")with fate.

> "O God! that one might read the *book of fate*
> And see the *revolution of the times*
> Make mountains level..."
> (*2HIV 3,1, 45-7*)

For all his fatal mistakes Richard II realizes step by step the existence of the wheel of time. When he is out of joint with his medieval security he will prophesy the threat of Bolingbroke's usurpation. The fascinating imagery of the hidden sun that will rise again from the east and annihilate the powers of darkness shows his conscious awareness of the motion.

> "Discomfortable cousin! know'st thou not
> That when *searching eye of heaven is hid*
> Behind the globe, and lights the lower world,
> Then thieves and robbers range about unseen,
> In murders and in outrage bloody here,

> But when, from under this terrestial ball
> He fires the proud tops of the eastern pines
> And darts his light through every guilty hole,
> Then murders, treasons and detested sins,
> The cloak of *night* being pluck'd from off their backs,
> Stand bare and naked, trembling at themselves,
> So when this *thief*, this traitor, Bolingbroke,
> Who all this while hath revell'd in the *night*
> Whilst we were wandering with the antipodes,
> Shall see *us rising* in our throne, *the east*,
> His treasons will sit blushing in his face,
> Not able to endure the *sight of day*
> But self-affrighted tremble at his sin."
>
> (*RII 3,2, 36-53*)

We shall see this aspect more explicitly unfolded in the context of historical perspective.

One aspect of the irreversible strength of the flow of time or the movement of the wheel is yet to be emphasized; namely, that human efforts are ridiculously ineffective in interfereing with the elemental course of time even if the wheel's position favours evil forces. In *Macbeth*, for example, the infective disease of supernatural evil will *grow until it destroys itself*. King Henry IV gives the advice to his second son Clarence not to try to interfere with Prince Hal's potential wickedness when he becomes king, for, we can add, due to time's course unnatural evil will ruin itself.

> "Chide him for faults, and do it reverently,
> When you perceive his blood inclin'd to mirth;
> But, being moody, *give him line and scope*
> *Till* that *his passions*, like a whale on ground,

Confound themselves with working"
(*2HIV 4,4, 36-41*)

The identity of this mighty and majestic power of Time cannot clearly be perceived and seen in human measures. Its life--giving energy can be grasped in super-human terms, for both masculine and feminine images are attributed to it. The idea of "begetting" justifies its male characteristic features:

"heavy times, *begetting* such events"
(*3HIV 2,5, 63*)
"till *time beget* some cheerful remedy"
(*TA 4,3, 30*)

On the contrary its female-essence can also be illustrated. Iago says in *Othello:*

"There are many events in the *womb of time*
which will be delivered"
(*Oth. 1,3, 378*)

Spurgeon is right to say that time appears very often in the image of a life-giving, nourishing power, a nurse or a breeder.[13]

"*Time* is a *nurse* and *breeder* of all good"
(*TGV 3,1, 243*)
"New confused events *hatched* to the woeful *time*"
(*Macb. 2,3, 62*)
"With new the *time* 's with labour and throes forth
Each minute some"
(*AC 3,7, 80-1*)

b/ "Ripeness" and "Rottenness" -- the nature-imagery

Time, it will be pointed out later, was far from being an abstract idea in the Renaissance. On the contrary, it very frequently appeared in an organic connotation with nature. Therefore the role of the nature-imagery of time is of primary importance. The idea of time is mostly depicted by the two extreme conditions of the rotation or cycle of nature: ripeness and rottenness. It will also be mentioned that the notion of time hardly appears as correlative to space: time in the Renaissance is always correlative to the place. So when "time is out of joint" (*Ham. 1,5, 188*) or "everything is out of joint" (*TC 1,3, 89*), it means that "Something is *rotten* in the state of Danmark" (*Ham. 1,5, 90*) or we could phrase the idea thus: "there is an evil force in the place"...

The image of rottenness is used when personal and political tragedy is either experienced or anticipated. King Henry IV visualizes the catastrophe of the future:

> "The blood weeps from my heart when I do shape
> In forms imaginary the *unguided days*
> And *rotten times*"
>
> (*2HIV 4,4, 58-60*)

A deep pessimism on human rottenness is also flashed in the conversation of Hamlet and the grave-diggers of the grave-yard scene:

> "How long will a man lie i' the earth *ere he rot*?
> Faith, if he be not *rotten before he die* -- as we have
> many pocky corses now-adays..."
>
> (*Ham. 5,1, 177-9*)

When the movement of the wheel of time results in rotten conditions the imagery is very often interwoven with the idea of being sick or suffering from a disease. We have to bear in mind that this is also a natural state of man, however abnormal it may seem. Sickness and disease are also natural human attributes. The idea of disease mainly comes forth in the second half of Henry IV. The Archbishop laments as follows:

> "... we are all *diseas'd*
> And, without surfeiting and wanton *hours*
> Have brought ourselves into a *burning fever*
> And we must *bleed* for it: of which disease
> Our late king, Richard, being *infected*, died...
> ... We see which way the *stream of time* doth run
> And are enforc'd from our most quite sphere
> By the rough *torrent of occasion*"
> (*2HIV 4,1, 54-8; 70-2*)

Northumberland uses a similar image:

> "The *times* are *wild*, contention, like a horse
> Full of high feeding, *madly* hath broke loose
> And bears down all before him."
> (*2HIV 1,1, 9-11*)

The disease is similar to an infectious epidemics:

> "Tis the *time's plague* when madmen lead the blind"
> (*KL 4,1, 46*)

The tragical position of the wheel of time is sometimes described in a pun:

> "These *times of woe* afford no time to woo"
> (*RJ 3,4, 8*)

The permanent movement of the wheel of time, however, results in the fact that the idea of rottenness is very frequently connected with its opposite: ripeness -- in the sense that "beginning and end shake hands". Jacques' proverb-like wisdom says:

> "And so, from *hour* to *hour* we *ripe* and *ripe*
> And then from *hour* to *hour* we *rot* and *rot*
> And thereby hangs a tale."
> (*AYLI 2,8, 26-8*)

Northumberland's revengeful fury gains its energy for action (ripeness) from disease (rottenness).

> "For this I shall have *time* enough to mourn
> In *poison* there is *physic*; and these news
> Having been well, that would have made me sick,
> *Being sick*, have in some measure *made me well*.
> ... let not *nature's hand*
> Keep the *wild flood* confin'd! Let order die!"
> (*2HIV 1,1, 136-9 and 153-4*)

The roundness of the movement between ripeness and rottenness is also frequently associated with the image of birth and death.

Cassius' farewell is heroic:

> "This *day* I breathed first, *time is come round*
> And where I did *begin*, there shall I *end*."
> (JC 5,3, 23-4)

Let us recollect some images already mentioned:

> " *Time* is the king of men
> He is both their *parent*, and he is their *grave*"
> (*P 2,3, 45-6*)
> "The *wheel is come full circle*; I am here."
> (*KL 5,3, 176*)

Or let us listen to Falstaff:

> "Let *time shape*, and there is an *end*"
> (*2HIV 3,2, 352*)

The juxtaposition of the images of rottenness and ripeness appears perhaps in the most appealing way in the wisdom of the disguised Edgar's conversation with the blinded Gloucester, his father.

> Gl. "No further, sir, a man may *rot* even here.
> Ed, What! in ill thoughts again? *Men must endure*
> *Their going hence, even as their coming hither*
> *Ripeness is all*. Come on."
> (*KL 5,2, 8-11*)

That short declarative sentence makes for us -- by the help of nature-imagery -- perhaps the most important observation on the eternal relation between man and time. "Ripeness" is a sunken image "which suggests the sensuous concrete without definitely projecting and clearing it" - say Wellek and Warren in their *Theory of literature* (*p.202*). They maintain that this sunken image is presumably out of orchards and fields. The analogy that is suggested by this image is

between the inevitability of natural cycles of vegetation and the cycles of life. The idea of "endurance" or "patience"; this stoic observation of life is a key-word in *King Lear* and at the same time it is also a predominant motif that permanently determines man's attitude to the wheel of time.

The idea of ripeness, the fruit-yielding quality of time is very frequent, In this position of the wheel the clouds of tragedy are either no longer or not yet threatening. It is very often associated with confidence in future. Disease or evil will not and cannot operate when ripeness prevails. The sun that ripens the fruit is the agent of clarity and the age-old enemy of darkness.

> "When *time is ripe* which will be suddenly"
> (*1HIV 1,3, 294*)
> "Keep me in patience with *ripen'd time*
> Unfold the evil which is here wrapt up."
> (*MM 5,1, 117*)
>
> "Upon this land a thousand blessings
> Which *time will bring to ripeness*"
> (*HVIII 5,5, 20-21*)

Gloucester in *Richard III* says of Edward that

> "The royal tree hath left us royal *fruit*
> Which, *mellow'd* by the *stealing hours of time*,
> Will well become the seat of majesty,
> And, make, no doubt, us happy by his reign"
> (*RIII 3,7, 166-9*)

Or some other examples:

"But stay the very *ripening of the time*"
(*MV 2,8, 40*)
"Were growing *time once ripen'd* to my will"
(*1HVI 2,4, 99*)

When the young Hamlet is summoned by the Ghost to remember, he recognizes that memory, as a dimension between the past and the present of time, results in purpose, which will emancipate itself by the ripening of the time:

"*Purpose* is but a slave to *memory*
Of violent birth, but poor validity;
Which now, like *fruit unripe*, sticks to the tree
But falls unshaken when they *mellow* be,"
(*Ham. 3,2, 200-4*)

Ripening is always associated with the pictures of seeds or grains. See motto and:

"If you look into the *seeds of time*,
And see which *grain* will grow, and which will not,
Speak then to me..."
(*Macb. 4,1, 144-6*)

A very important aspect of ripening, or, we can say, augmentative time is, that one cannot benefit from the fruit unless one is able to catch the proper moment for action. Macbeth realizes this when he tries to defy time:

"*Time*, thou anticipat'st my dead exploits,
The flighty purpose is never o'ertook
Unless the deed go with it
(*Macb. 4,1, 144-6*)

Though we have to catch the favourable position of the wheel of time, we are nevertheless helpless against its fatally moving course. ("there is a special providence in the fall of a sparrow.") And our task is readiness. "Readiness is all" (*Ham. 5,2, 232-8*)

a/ The powers of necessity and hope

The dynamic wheel of time is set in motion by the energy or the elevating powers of necessity and hope. Necessity is a power of neutral charge, hope is of positive. Due to the equal strength of the push and pull of these powers man keeps his constant distance from the wheel of time. (See the chart.)

Derek Traversi was right, when he pointed out that "allied... to the idea of time... is the conception of over--ruling necessity... necessity is a fact generally accepted by all the political characters in this play (*2HIV*), the young and the successful not less than the old and disillusioned."[15]

King Henry IV asks Warwick after his great monologue about the necessary change in the wheel of time (see motto!):

> "Are all these things then *necessities*,
> Then let us meet them like *necessities*"
> (*2HIV 3,1, 92-3*)

Westmoreland also acknowledges man's pettiness, even if he be a King, in relation to the overwhelming wheel of time.

"Construe the *times* to their *necessities*
And you shall say indeed, it is the time
And not the King, that does you injuries"
(*2HIV 4,1, 104-7*)

The other elevating power of the wheel of time is already of positive charge. Man regards the wheel of time -- for all its destructive and wasting force -- with hope and confidence. It was L.C. Knights who first called my attention to the recurring and repeated pattern of hope emerging with the image of time.[16] The word hope turns up with an unusual frequency within a few lines and it is connotated with the nature--imagery analyzed-above.

" if this present quality of war, -
Indeed the instant action, -- as a cause on foot,
Lives so in *hope*, as in an early *spring*
We see the appearing *buds*; which, to prove *fruit*
Hope gives not so much warrant as despair
That frosts will bite then..."
(*2HIV 1,3, 34-9*)

And earlier Mowbray says:

"Thus do the *hopes* we have in him touch ground
And dash themselves to pieces"
(*2HIV 4,1, 17-8*)

Hastings adds:

"Grant that our *hopes*, yet likely of fair
Should still be *born*, and that we now possess'd
The utmost man of *expectation*"
(*2HIV 1,3, 63-5*)

So the idea of hope is deeply rooted in human existence and it regards the wheel of time with a touch of optimism, secretly being sure that it will arrive at a position when "*time is free*" (*Macb. 5,8, 55*), when evil destroys itself, when the inauguration of a new order will be "in measure, *time* and place" (*Macb. 5,8, 73*)

d/ "Discord" and "Concord" -- the music-imagery

It is far beyond the scope of my paper to explore the abundant images of music in Shakespeare's plays and especially in the Sonnets. I must confine myself to examining the relationship of time and music.

Without the sense of music, man is exposed to the unfavourable position of the wheel of time:

> "The man hath no music in himself,
> Nor is not mov'd with the *concord* of sweet sounds
> Is fit for treason, stratagems and spoils."
> (*MV 5,1, 83-5*)

Concord and harmony form the condition of the wheel of time which corresponds to ripeness and health on the level of nature-imagery.

> "My pulse, as yours, doth temperately *keep time*
> And makes a *healthful music*. It is not madness
> That I have utter'd..."
> (*Ham. 3,4, 140-2*)

The relationship between "ripeness" and "concord" i.e. the analogous connection between the levels of nature-, and music-imagery in the wheel of time was also emphasized by Michel Grivelet: "Time in this texture appears as belonging to the deeper harmonies of nature, as something which partakes of the essence of music... harmony is specially perceived in the field of human relations."[17]

The striking correspondence between the levels of the wheel of time, namely the organic relation between musical harmony and the natural level can be illustrated by alluding to Richard II's comment on the death of the old John of Gaunt. Northumberland announces his death:

> "His tongue is now a *stringless instrument*,
> Words, life and all, old Lancaster hath spent"
> (*RII 2,1, 150-1*)

And Richard comments:

> "The *ripest fruit falls*, and so doth he.
> His *time* is spent..."
> (*RII 2,1, 153-5*)

The apparent correspondence between the "stringless instrument" (= discord -- or no music) with the image of ripeness might be misleading, but we have to bear in mind that, immediately after falling, the ripest fruit will rot when fallen. So the proper relationship is between the images of the "stringless instrument" and rottenness.

On the other hand the next correspondence can be established between musical harmony, the state of concord and the historical-political perspective by juxtaposing a fragment from Sonnet VIII and a part of Richard II's emotional laments but intellectually still illuminating realization. The famous music-sonnet contains the lines:

"If the true *concord* of well tuned sounds
By union married offend thy ear"

And the dethroned King laments:

"For the *concord* of my state and *time*
Had not an ear to hear my true *time broke*"
(*RII* 5,5, 47-8)

The idea of sickness on the level of nature-imagery runs parallel with political disorder and disjoint on the historical level. In between the idea of discord of proportionless music reflects the condition of "time is broke". Or in the context of my so-far explored imagery it is not the time which is broken, but it is man who breaks his proper obedience to the all-determining power of the wheel of time. Let me allude back to Richard's fatal fault that he, despite the warnings of York, violated the rule of augmentative or ever-moving time. For all the genuine selfpity of his soliloquy, he remains responsible for his tragedy.

" Music do I hear?
Ha, ha! Keep time. How sour sweet music is
When time is broke and no proportion kept!

So it is in the music of men's lives:
And here have I the daintiness of ear
To check time broke in a disorder'd string;
But for the concord of my state and time
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me;
For now hath time made me his numbering clock:
My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.
Now sir, the sound that tells what hour it is
Are clamorous groans, that strike upon my heart
Which is the bell: so sighs and tears and groans
Show minutes, times and hours; but my time
Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his Jack o'the clock"
(*RII* 5,5, 41-60)

Part II.

The Wheel and its Alternative: The Linear Line in the Context of the History of Thought

In the following pages I wish to elucidate various time-concepts that had piled up in the cultural memory of mankind up to the age of the Renaissance, thus reflecting the cultural coordinates of Shakespeare's wheel. The survey will be perhaps an over-simplified attempt at outlining the sharp difference between the "non-history minded" cultures of "cosmic", "archetypal" or "mythic" time and the "history--minded" cultures of the one-way view time. These two basically different ideas resulting in the notion of the wheel or

the cycles on the one hand and the linear, one-way view time on the other, have either struggled with each other or co-existed (as in the Middle Ages) and one of them was and is still revived at certain periods of history. Neither of them has lost its validity; the choice between them has always been a matter of personal conviction. In order to set up some points of comparison I shall make a distinction between the traditions of classical antiquity roughly based on primitive nature-worship and those Judeo - Christian thought. All the concepts (whether archaic, classical, biblical, medieval or renaissance) can be traced back to the two basically different concepts.

It was Paul Tillich who pointed out the struggle between space and time throughout the history of cultures.[18] Though the term "space" seems to be inappropriate in the context of time -- as we shall see later -- and should be substituted by "place", nevertheless Tillich genuinely argues that the primitive and pagan cultures lacked a sense of history based on chronology. Instead of worshipping the God of history they adored "gods" bound to their special places, the divinities of earth and soil. The idea of "beside-each-otherness" of the members of a certain group, however, quite often gave place to "against-each-otherness" when they were forced to co-exist with a community worshipping a different deity. This primitive idea of soil-mysticism, however, has survived throughout the centuries and very often led to fierce nationalistic conflicts. The primitive-pagan soil and place

adoration is inseparable from nature-worship. There is development in nature but it is endlessly repeated. Time is measured by the cyclic and circular recurrences of nature.

As for the classical concept of time Niebuhr argues that in both oriental and classical thought the temporal world is comprehended in terms of cycles of endless recurrences. The world of history is equated with this realm of natural cycles. The identification of natural with historical time determines the non-historical character of this form of spirituality. History is a realm of ambiguity. It is, for the classical mind, intelligible only insofar as it participates in the cycle of birth and death which characterizes nature.[19] In classical philosophy both Plato and Aristotle stood for the idea of growth and decay, for the continuous coming into being and passing away. Similarly, in Indian thought time or temporal existence -- versus eternity -- is considered an illusion (maya). So "this-worldliness" or temporal reality have no meaning. One has to liberate oneself from the chains of illusions by self-transcendence and arrive at the level of real existence.

A totally different concept of time and history was revealed in the Old and New Testament of the Judeo-Christian tradition. Judaism and Christianity brought about the idea of *historicism*, as C.S. Lewis put it: "the belief that by studying the past we can learn not only historical but meta-historical or transcendental truth."[20] Contrary to the circular and cyclic views the Bible introduces the *linear conception of*

time and history. The Jewish mind motivated by its inherent moral justice presupposes the world as being God's creation. God in his self-revelatory act declares his law which is to be obeyed by the chosen people. At the same time he promises deliverance from suffering by the help of the Messiah. The historical expectations tend to proceed towards the arrival of a Messiah. Therefore time and history have a definite meaning. The Christian way of thinking declares that the expectations were fulfilled at a certain point in history. God's first covenant with his chosen people was re-iterated by Christ, who stands at a crucial point in the exploration of the total meaning of history. God's self-disclosure was manifestly taking place in the appearance of Christ who pointed towards the eschaton, the end of the times and history. "Christianity embodies the whole of history in its universe of meaning because it is a religion of revelation which knows by faith some events in history, in which the transcendent source and the end of the whole panorama of history is disclosed. Christian faith fully appreciates the threat of meaninglessness which comes into history by the corruption of human freedom... the revelation of God in history, is, in fact, according to the biblical faith, evidence of a divine grace which both searches out... the life, death and resurrection of Christ represent an event in history, in and through which a disclosure of the whole meaning of history occurs, and all of these questions are answered.. "[21]

The Middle Ages represented a cathedral-like synthesis of both the classical and Christian views on time and history. The systen of Thomas Aquinas could embrace both the pagan Aristotle and the Christian Augustine. Gurevich emphasizes that in the medieval mind beside the Judeo-Christian concept of time there was room for a wide-range of time-images.[22] The surviving archaic pagan views emphasized that time is an eternal present which can be measured by space. The idea of eternal recurrences (which was later revived and adopted by Nietzsche) was inseparable from nature-worship and religious rite. These concepts seem to have filtered into the Catholic church when "liturgical time" was a sort of imitation of "agrarian time".[23] The dominant idea, however was primarily determined by Christianity. Due to the Christian idea of the Fall there is a split between sacral time (including God's purpose of salvation) and worldly time meaning human history. In consequence of human sin there is a deviating tendency from God's linear process of salvation. Man is not able to obey God's purpose of salvation therefore there is a need for a Redeemer.

The time of human history is bound to locality and permanently subordinated to the sacral time of salvation history. The flux of sacral and eschatological time is revealed and unfolded in the Bible. Just as the Old Testament includes and anticipates the New Testament, so the eschaton, the final perfection of time is involved within the New Testament. St. Augustine was wrestling with the problem

of time -- in the eleventh chapter of his *Confessions*. With him the problem of time-consciousness appears as man's inward psychological condition.[24] (To some extent this will correspond to Shakespeare's "contracted" time-image.) For St. Augustine the realm of God is incompatible with the defects of human history. (Civitas Dei and Civitas Terrena) One has to strive to become a citizen of the world of God. Gurevich is right when he emphasizes that the medieval world-picture, for all its effort to include everything was nevertheless static. There was no room for any sort of development. Neither the individual, nor the world was a process. Rarely was the spiritual transition emphasized in the lives of the saints. For Dante time also stands still; the permanent present includes both past and future.

By the end of the Middle Ages the abstract Christian idea of time faded more and more, gradually giving place to the revival of the cyclic concepts in both intellectual and popular life. In the 13th century Neo-Platonism under the influence of the Averroists of Paris disseminated the idea that the periods of human life are analogous to the circular movement of celestial bodies.[25] In the popular mind human life was considered as following the endlessly repeating pattern of agriculture and nature in birth-growth-decay--desolation. This period, the late Middle Ages is at the same time the cradle of English Renaissance drama, of medieval miracles and moralities. Even when considering the genesis of

this genre which took place at the "waning" of the Middle Ages we cannot avoid noticing the ritualistic pattern of life-death-rebirth in the miracle plays. The elements of fertility ritual and regeneration permeated the shaping of the morality plays and became interwoven with the inherently didactic character of moralities -- as Robert Potter put it: "The morality play, an archetypal example of the theatre of demonstration, is both didactic (in the sense of teaching Christian doctrine) and ritualistic (in the sense of "proving" it). These interwoven strands of didacticism and ritual together provide the origins of the morality play."[26]

Once arrived at the Renaissance concept of time we have to bear in mind that the religious universalism of the Middle Ages with its dominant science of theology disappeared -- or at least withdrew -- from the map of contemporary thought and gave place to its secularized inheritor: philosophy. Within the context of natural philosophy of the Renaissance the *abstract idea of time-unlike that of space-did not exist.* Agnes Heller points out that it was Hegel who in his *Logic* differentiated between space (Raum) and place (Ort). In the Renaissance both ideas of space existed. *But the notion of time was never correlative to that of space,* it appeared always in the context of place.[27] However central to the Renaissance the notion of time was, it never appeared in the image of abstract time but there were some interchangeable aspects of time. Heller proposes to distinguish three interpretations of time. (1) point of time "moment";

(2) continuity and (3) rhythm. To a certain extent all three ideas reflected the dynamic movement of the social change of the age. We have to add, however, that the new concepts of time cannot be separated from the new interpetation of *fortune* which has already been hinted at. The image of the "wheel of fortune" moving irreversibly in history was a contemporary cliché. The movement of the wheel stands for continuity (no.2) which periodically bears fruit (rhythm no.3) and one has to catch the proper moment for action (no.1) in this ever-moving dynamism.

Conclusion: The "Tides of Time" -- the Historical Perspective

After a long digression in search for the philosophical and the intellectual background of Shakespeare's wheel we return to the imagery. The so-far disclosed levels and components of the Shakespearean wheel of time are, of course, in every respect analogous to the historical perspective. I tried to anticipate in my introductory lines that the course of history can be forecast and prophesied by understanding the mechanism of the wheel of time. So Richard II's prophetic discernings will be echoed by the threatened King, who recognizes the elevating power of necessity:

> "But that *necessity* so bow'd the state
> That I and greatness were compelled to kiss,
> The *time* shall come, 'thus did he follow it,

> The *time* will come, that foul sin, gathering head,
> Shall break into *corruption*: so went on,
> *Foretelling* this same *time's condition*
> And the division of our amity,"
> (*2HIV 3,1, 73-9*)

The cycle of history and the wheel of time is perhaps best described by the help of the metaphor *tide*. This metaphor, however, denoted at an earlier stage of language-history had the same meaning as time today. (Cf. tide-Zeit) The word *tide* today is endowed with the meaning of regular rise and fall in the level of the sea caused by the attraction of the moon. It still preserved the meaning of flow or tendency and that of season. The word suggests the ever--recurring regularity of events. Shakespeare used the term in connection with history and time in *Julius Caesar*. Antony describes Caesar as follows:

> "Thou art the ruins of the noblest man
> That ever lived in the *tide of times*.
> (*JC 3,1, 257-8*)

To close my exploration of Shakespeare's time-imagery I have chosen to quote Brutus' stoic observations on the "tides of time", which, perhaps not only by chance, contains a hint at fortune, a motif which I consider justifies my concept of the "wheel of time". Perhaps it is Shakespeare's most concise summary of the notion of time and history.

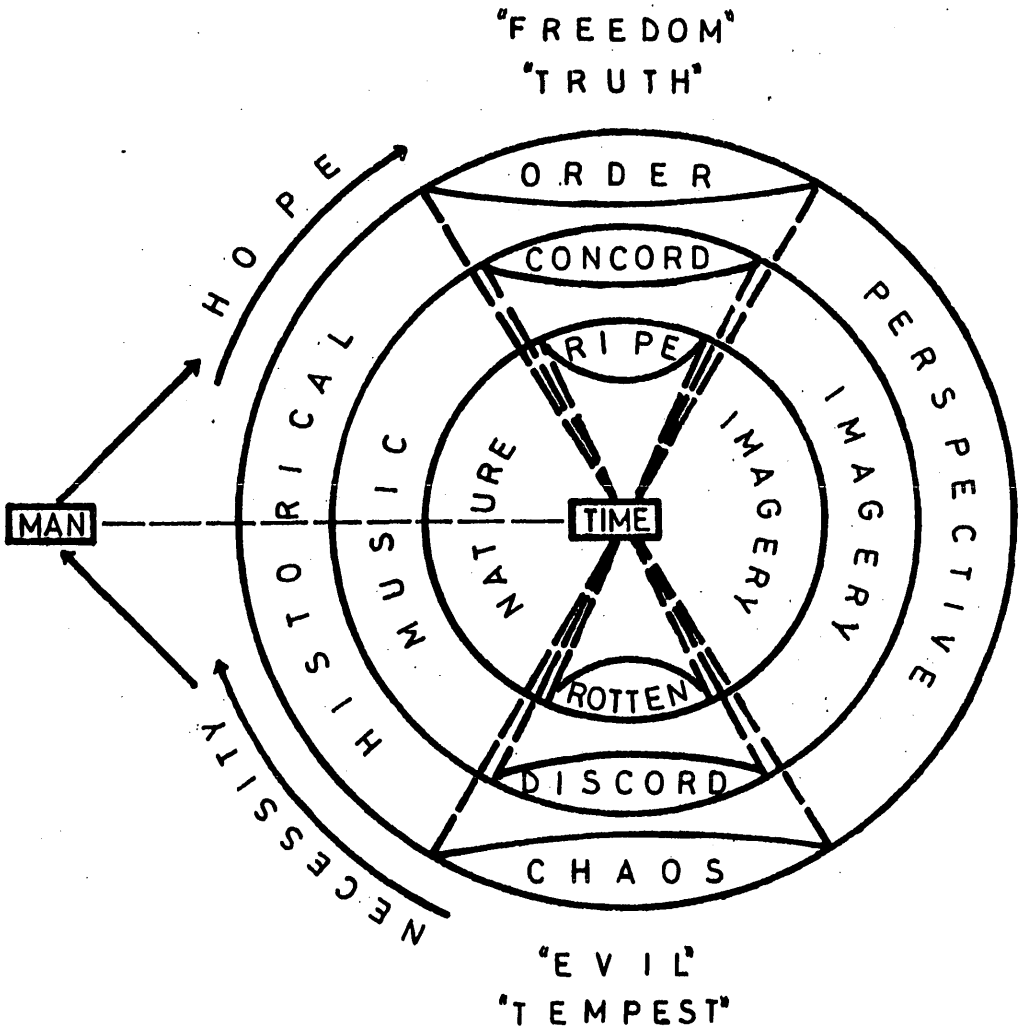
> "We at the height, are ready to decline,
> There is a tide in the affairs of men,
> Which, taken at the flood, leads on to fortune,
> Ommited, all the vovage of their life
> Is bound in shallows and in miseries.
> On such a full sea are we now afloat;
> And we must take the current when it serves,
> Or lose our ventures."
>
> (*JC 4,3, 216-23*)

Reaching our a conclusion, we can say that for Shakespeare time is such an elemental force that it includes nature music and also history. Time's substance is nature, its rhythm evokes music and its perspective embraces history.

Nevertheless the movement of the wheel is not always just. Or perhaps it has nothing to do with justice at all. Tillyard emphasizes that Richard II was the last King of the medieval order, the last man to rule by hereditary right direct and undisputed by the conqueror. He was the last *de jure* king who had had the full sanctity of kingship; all the other rulers were *de facto* kings. However powerful the Tudors were, none of them shared the sanctity of medieval kingship. So there are definite ceremonial and ritualistic elements in Richard II's dethronement that can only be compared to the sufferings of Christ.[28]

In Tillyard's view Shakespeare must have realized that. Perhaps. If it is true,then it can be argued that below and beyond the idea of the cruel movement of the wheel of time Shakespeare might have preserved some fragments from that other tradition which believes in history and development, namely, in the linear line whether it is going upwards or downwards.

A Chart Illustrating the "Wheel of Time" in Shakespeare's Imagery



N O T E S

1 Niebuhr (1949, 34)

2 Kott (1964, 31-2)

3 2HIV 3,1, 78

4 Szobotka (1965, 327-59)

5 Heller (1971, 137-55)

6 Spurgeon (1952)

7 Spurgeon (1952, 180)

8 Quinones (1965, 328)

9 *ibid.* (335)

10 *ibid.* (347)

11 *ibid.* (330)

12 *ibid.* (335)

13 *ibid.* (334)

14 Spurgeon (1952, 173)

15 Traversi (1948, 121)

16 Knights (1959, 45-6)

17 Grivelet (1970, 69-78)

18 Tillich (1964, 30-9)

19 Niebuhr (1949, 16)

20 Lewis (1964, 174)

21 Niebuhr (1949, 22 and 26)

22 Gurevics (1974, 80)

23 *ibid.* (90)

24 *ibid.* (99)

25 *ibid.* (123)

26 Potter (1975, 171)

27 Heller (1971, 135)

28 Tillyard (1966, 180)

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György Novák:

'BEFORE NOVEMBER ONE'

Ezra Pound and Tibor Serly

It is very difficult, indeed almost impossible to add anything of interest to the 'story' of Ezra Pound, one of the key-figures - and certainly the most controversial - in twentieth century English literature. It is a commonplace to start listing the books written about his works, chiefly *The Cantos*, and that I will not do, but instead refer the interested reader to a short bibliography at the end. The books written about his life number less. We have Charles Norman's account from the end of the fifties and Noel Stock's biography, the Penguin edition of which in 1974 goes up to the end and there are those works exploring certain aspects of Pound's career (e.g.: Davis, 1968; Heymann, 1976), or presenting various phases of his life (e.g.: Mullins, 1961; Norman, 1948; Cornell, 1966; Meacham, 1967;). Of the latter sort, most books deal with the last years he spent in the criminal lunatic ward of St. Elizabeths Hospital, in Washington D.C.

Very little has so far been published in Hungary about this highly significant poet-editor-organizer-translator, etc. which goes beyond the scope of chapters or passages in histories of literature, book reviews (not on HIS books, but on books about him!), lexicon litems, short

biographical notes or an obituary (e.g.: Kardos-Sükösd, 1964, 175-189; Országh, 1967, 278-280; *Nagyvilág*, 1973/1.).

The situation is even worse from the point of view of Pound's works themselves being published in Hungarian. On one hand, the quantity of the poetry translated is nearly negligible - discussing the *quality* of the translations should be the subject of a more extended essay -, while on the other, the material available in Hungarian is not representative of Pound's work. Of the earlier, shorter poems some 25 can be read in our language (in print), in some 35 versions, and all are from the first half of his almost 300 pages long *Collected Shorter Poems*. No full poem has been translated, as far as I know, from *Cathay*, or the Confucian Odes, as these, being themselves sort of translations, may discourage translators. We cannot read his most important short poem, - considered by some to be his greatest poem[1] - *Hugh Selwyn Mauberley*, in Hungarian. A few years ago a representatively selected translation of *The Cantos* was published in Paris[2] but of all the more than 110 cantos only 6 (six) have been translated and published in Hungary. These are Cantos 2, 8, 13, 45, 51, and 49. - we can find the famous "Pull down thy vanity" piece from Canto 81, too, in several versions. Apart from these, the Hungarian reading public is completely unaware of Pound's poetry after 1937.

In addition to this being a regrettable loss to us (which with the years passing increases, and what is more, makes more recent poetry in English more difficult to appreciate),

and a gap to be filled, studying Pound's life and connections can be enjoyable, too, and it is along this line that I propose to go on in the present paper.

I doubt that any writer in English with the obvious exception of Hemingway had a more exciting and interesting life, than Ezra Pound. Born in Idaho in 1885 (is the approaching centenary enough in his case to stir up some interest and will to publish?), he came to stay in Europe, first in London (1911-1921), where he soon established himself as one of the central figures in literary circles, advancing young writers (Eliot, Joyce, Frost et al.), influencing already well-known, mature poets, like Yeats, founding literary 'schools', like Imagism and Vorticism, making himself a name as the author of several books of poems, and so on. Then he moved to Paris, but refused to be one of "the lost generation", and in exchange for boxing lessons he taught Hemingway a few things beside fencing. When he found life stale in France, he moved on to Rapallo, Italy, and stayed there spending his time organizing concerts, re-discovering Vivaldi, composing his Villon opera[3] studying economics and monetary theory, writing thousands of letters, articles, and his long 'epic' poem, *The Cantos*, and speaking his mind very unwisely on Radio Rome even after the United States had declared war on Italy (see: Doob, 1978). Then came the D.T.C in Pisa (and *The Pisan Cantos!*), his indictment, and 13 years in St. Elizabeths. Everybody with a scant knowledge of him knows about the Bollingen-prize controversy in 1949, and

remembers Hemingway saying, when he received the Nobel Prize in Literature in 1954 that the prize ought to have gone to Pound. When the United States let its "national skeleton"[4] go, he returned to Italy to live with his daughter, the Princess Mary Rachewiltz, and spent his final years in a self-imposed silence, which may not have had such unambiguous causes as several critics tend to suppose.

During his long and eventful life he made the acquaintance of many people, and among them there were a few Hungarians, too. Of these, it may be interesting to note, only one was a poet, Carl Rakosi from New York.

Pound's most enduring Hungarian connection proved to be *Tibor Serly*, a Hungarian-born musician.

He was born in Losonc, in 1900.[5] His father, Lajos Serly was also a musician, founder of the Kisfaludy Theatre in Óbuda, conductor, and the composer of many popular operettas and songs. In 1905 he emigrated to the United States with his family, but sent his son, Tibor back to Budapest to study at the Hungarian Academy of Music. One of the most important experiences in Tibor Serly's life was having had Zoltán Kodály as his teacher at the Academy. In the early twenties he went back to the States, playing the viola in Cincinnati, then in the Philadelphia Symphony Orchestra, and later with the NBC Symphony Orchestra. After a few years he gave up performing and turned to conducting and composing, and moved to New York, where he also taught music. Some of his compositions were first performed in Budapest (Symphony

No. 1, and Six Dance Designs, both on May 13, 1935, with the composer conducting). In Hungary he is remembered mainly for his close friendship with Béla Bartók during the latter's last years in the United States. Bartók's last, posthumous composition, the Viola Concerto, was completed and orchestrated by Serly, and it was also he who reconstructed the last 17 bars from the composer's notes in Bartók's Piano Concerto No.3. Serly visited Hungary after World War II, attended the performances of his works, made recordings for the Hungarian Radio (his wife, Alice was an accomplished pianist). He was killed in a car accident in Great Britain just before he was due to visit Budapest again, in 1978.

During his 1976 visit, which turned out to be his last, I had a conversation with him, chiefly about Ezra Pound, and I am going to present excerpts from this interview which I recorded.[6]

When asked how he got acquainted with Pound, he said it happened through *William Carlos Williams*, who had also gone to school with him, and when he returned to New York from Hungary after the Academy years, Williams introduced him to several young American poets, of whom he named *Louis Zukofsky*, *Basil Bunting*, and *Reznikoff*. And

> "Zukofsky gave me a little book that he [Ezra Pound] wrote about George Antheil. The book revolted me very much, you see, I came from the Hungarian school

> and had some idea of Antheil, and I knew and understood very well who this man was, as he had already had his author's night in Budapest in 1923 or 1924. At that time he was said to keep a revolver beside the piano, so that he could defend himself if something happened. Well, he was one of the first avant-garde musicians in the early twenties, though it wasn't called avant-garde at that time. We saw immediately, with Kodály, who also heard him, that something was fishy here, this is a clever man, a clever musician, but the whole thing is a fake. (...), I said at once that this man would get to Hollywood in the end, and that's what happened in two or three years, he went to Hollywood, composed film-music, and died there, too."

The book mentioned was Pound's *Antheil and The Treatise on Harmony*, written in 1923, and published in the U.S.A. in Chicago by Pascal Covici in September, 1927. *George Antheil* (1900-1959), the American composer and pianist, the "bad boy of music", as he was universally known, and who described his experimental orchestrations (airplane engines, ten pianos, machines) in his autobiographical book, bearing the same title (Antheil, 1947), had arrived in Paris in June, 1923, and at a tea soon afterward met Pound. They became interested in each other's music; Antheil helped Pound to get his opera down on paper and Pound advertised Antheil in his book, and in several articles signed William Atheling. Their friendship lasted for years, with Pound going to Frankfurt, for example, for the first performance of Antheil's opera *Transatlantic* (*The Peoples Choice*), on Sunday, May 25, 1928 (Stock 1974, 366).

The Paris edition of the *New York Herald Tribune* of 10 April in the same year carried a story headed *"A Riot of Music"*, in which the following information was given "on the authority of Ezra Pound":

> "Two hundred and fifty Socialists were arrested after his last concert there ... The temperamental Hungarians expected the *Ballet Mécanique* and when given the milder side of Antheil began discussion with the classikers. The discussion continued through the night, ending in a row at the opening of Parliament. Two hundred and fifty arrests."
> (Stock 1974, 338)[7]

The "authority" of Pound stands in proper light if we remember that he never in his life visited Budapest. The gesture is characteristic, though.

Antheil was not very grateful for Pound's book, though he admitted that the *Treatise* gave him the publicity he needed. To complete the picture we may remember that when Pound was indicted for treason, Antheil supplied the FBI with copies of his out-of-print books and provided the names of other potential witnesses (Heymann 1976, 134). Heymann, however, may be exaggerating when he accuses several people of abandoning or betraying Pound, among others *Aldington, Virginia Rice, Zukofsky, Serly, John Drummond, e.e. cummings*. "Only T.S. Eliot and Hemingway remained mute. The rest seemed at best undecided, at worst willing and able to testify against Pound in an effort to further the government's cause." (Heymann 1976, 134-135)

So, enraged by Pound backing a fraud, Serly immediately wrote him a letter, criticizing his choice, and expressing his astonishment at the well-known literary figure having anything to do with Antheil. Pound answered Serly, a correspondence ensued, and they finally met in 1930. Though the meeting lacked the dramatic element of Pound's first encounter with Joyce, and had nothing of the anecdotal touch of that with Graves, still I quote it:

> "He [Pound] said they had come to Rapallo with his wife, was it July or August, I think it was end of August, and I shall never forget it, I arrived at Rapallo from Paris by train, it was a wonderful morning, rather early, before seven, it was almost like a dream, and I was young then, so I carried my luggage, though I had not slept all night, but the air was wonderful ... I arrived there early, but everything was arranged at the hotel. It was a beautiful room, it had been reserved, we have been expecting you, they said, everything is all right, Mr. Ezra Pound is coming at nine, he'll be here in the restaurant of the hotel ... I went out for a stroll, to have a look round in Rapallo. It was a tiny little place, you could see the whole town in ten minutes, and I remember that on the way back I saw this man with the red hair and red beard, as if I could feel from his eyes from a distance ..."

It was E.P. all right, and though Serly could not remember much of their first meeting, he recalled it was difficult to understand Pound, because

> "he could speak such a language and with such an intonation that you had to get accustomed to it first (...)

> during the conversation he could change his way of speaking three or four times ..."

They had a lively chat about mutual friends, but Serly did not remember much more about it.

After this Serly went on and described his life in the U.S.A. as a musician educated in Hungary. He felt superior to his colleagues, not without good reason. Serly could not talk to anybody about music in the States, so he spent four months out of every year in Europe for some time, having a job that made this possible. He met the greatest in the literature of those days: Joyce, Ford Madox Ford, Yeats, Hauptmann, Eliot. For seven or eight years he met Pound every year, once in Sienna, once in Paris, mostly in Rapallo. He remembered these years as the greatest time of his life.

And this is how he helped Pound get in touch with contemporary Hungarian music:

> "Well, my real life as a musician started there in 1931, 32, 33, 34. I took my instrument with me, we often played together with Olga Rudge, and then I had the opportunity to introduce composers. I didn't start, of course, with Serly, but Kodály and especially Bartók, and then the young artists, performers and composers from Hungary. Well, there was, first of all, *Géza Frid*, who is here with me now, and a sort of *round table*[8] was started. There was *Iván Engel* with his wife, the German sculptress and painter, *Ilse*, so I brought them together. Géza Frid, Iván Engel, first Iván Engel, the pianist and then the others came. There was the *Gertler Quartet*, and then the *Palotai-Székely Quartet*, and that was the first time we talked

about Bartók. He was well-informed, he had a very good sense for it ... Naturally, I wasn't there all the time, but we contacted the two quartets, that is the Gertler Quartet and the recently formed Palotai-Székely Quartet, which was the *New Hungarian Quartet* ... this quartet still exists, though the old members have retired ... So, it was then that Ezre Pound learnt about Bartók, Bartók's music. I don't know why, Kodály somehow remained in the background already then, as far as I can remember, there were no works by Kodály performed, though they may have played the Kodály quartet sometime. That's how the Hungarian music, the Hungarian connection started, chiefly Bartók. Ezra Pound somehow always knew instinctively what was really good and what wasn't. He made only one bad judgement, and that wasn't a big mistake either, and that was, as I've said, about Antheil."

It is a fact though, that Pound knew or heard about Zoltán Kodály and held him in high esteem. The following passage illustrates, apart from this, that already in 1933, he knew that Serly was a composer. Some light is also shed on the degree of Serly's not very flattering opinion about his fellow musicians.

"I said to a brilliant composer [footnote: Tibor Serly] and a pupil of Kodály:
These people can't make a melody, they can't make a melody four bars long.
He roared in reply: Four bars, they can't make one two bars long."

(Pound, *ABC*)[9]

Pound started organizing the Rapallo concerts in 1933. The two who formed the nucleus were Olga Rudge, the American violinist (and mother to Pound's daughter, Mary), and the German pianist, Gerhardt Münch. They began with the performances of all the Mozart sonatas for violin and piano. There was so much interest that Pound was granted the use of the Rapallo town hall for the concerts, which became known as "Concerti Tigulliani", after the bay of Tigullio, on which Rapallo is situated. The responsibility for raising the necessary funds fell on Pound which caused him quite a headache sometimes. From one of his letters to Serly (three of them can be found in the *Selected Letters*) it also turns out that he knew the Gertlers first, and heard the New Hungarian Quartet for the first time only in September, 1936.

> "Venice, (September, 1936)
> Dear TTT-borrrRRR: Yer damn right, them New Hungs *can* play the fourtett. I like Palotai vurry much. He can't say much and we have only my limping German. I wd. damn well like to have 'em in Rapallo. In fact am determined to go on with the Rapal. concerts, despite the fact that I have no assets save what I can earn. And haven't yet sold the stuff I propose to shove into 'em.
>
> Pal. sez they wd. be passing thru Italy in Feb. You spose they wd. come for 500 lire and a night's lodging? I can't *tell* 'em the Gertlers did and would again. I don't honestly know which 4tet is the better. Palotai a better cello than Gertler has, I think. Eh bo? Both of the quarts played here last week. Hung. in Ferroud and Bartok Vth. Gertler in Honegger and Berg. ..."

"Yunnerstand I can't even *offer* the 500 lire yet. All I can do is to ask you to write Pal in Magyr and ask if they wd. be insulted by the suggestion. I told him I wd. like to have 'em. The date wd. be at their convenience. ..."

"Onforchoonate incident. The Hungs wanted to *eat* at midnight. I have known Venice 30 years but never tried to eat a dinner at midnight. I know that all the good cheap restaurants, the family cookings, etc., close at about 9.55. Am afraid I got 'em stuck with some bad grub, but it was the only place I cd. count on being open. Not having any common langwidge, will you tender my tough apologies and hope they fergive and ferget. The violer player yenned toward another place, where I thought they wd. git stuck a price. Mebbe they wdn't have been stuck but it is a place on the Piazza where I thought it wuz dangerous for working men like ourselves to risk a bill. ..."

(Paige, 258)

I do not know if Serly wrote them in "Magyr", but the "Hungs" "fergave" and "fergot", and were not insulted by the 500 lire, because they did play in 1936, on one of Pound's concerts, as we learn from another letter of Pound to Serly. (Paige, 243-244; April, 1940)

The next letter (Rapallo, October, 1939) informs us that though Pound may not have known Kodály's music, and may not have had it performed in Rapallo, on one occasion at least he had the privilege to be asked to translate the words of a Transylvanian folk song "Egy Nagyóru Bóha" (The Monstrous Flea) into English. The translation was to Serly's setting of the song - he did not know at that time (1939 - ?) that the same song had been treated by Kodály in his *Székelyfond*

in 1932.[10]

Serly (and perhaps, Pound, too) must have had the possibility of a performance in mind, as emphasis is laid on the understandability of the words in English, *when sung*. Just like almost forty years later, when Serly wanted to have Mary Barnard's ("the last of E.P.'s favorite disciples") *The Plaiades* translated for the Budapest performance of his *Cantata*, October, 1978[11] - the visit and the performance, unfortunately, could never be realized.

The part Serly asked Pound to translate is the following:

> Egy nagyóru bolha Ugy nálunk kapott vót,
> Ebéden, vacsorán Mindig csak nálunk vót.
> De annak a szeme Olyan szörnyü nagy vót:
> Mikor kinyitotta, A ház világos vót.
> De annak a körme Olyan szörnyü nagy vót,
> Hogy a ház ódalát Mind lekörmölte vót.
> De annak a hasa Olyan szörnyü nagy vót
> Duna vize Tisza vize Mind belérekedt vót.[12]

Before Pound's version, I give the English words of this song from the tri-lingual Universal Edition, of the *Székelyfonó* by Elisabeth M. Lockwood:

> Long Nose comes acalling, Daily comes acalling
> Comes to lunch, stays to dine, Isn't it apalling!
> Stands so fiercely staring, All around aglaring.
> That his eyes, burning wild, Set the house aflaring.
> Long and sharp his nails are, And his arms like flails are,
> Saw the air, scratch and tear, Smash the house to pieces.
> See him gorge and guzzle, With his victuals tussle,
> And his thirst is so outrageous, Rivers could not slake it![13]

Pound sent Serly the following translation, "a 'Flea' that the audience can understand when sung."

> By god-it was a /BUCK FLEA/ An' the damn thing/BIT us
> Dinner TIME/supper TIME,/he was always WITH us.
> Had he eyes this/BUCK FLEA?/Had eyes like a/HEAD-light.
> Did they GLARE?/Did they FLARE?/By god like a/FLOOD-light.
> Had he claws that/BUCK FLEA?/When he came to/BITE us
> He had CLAWS/to break-the WALLS/on-the inside and/OUTside.
> Had he belly?/BY GOD/had he lights and/LIVER?
> Had a GUT/that would HOLD/all the Danube RIVER.

Pound commented on his translation as follows:

> "I take it 'hagy' [sic!] is two syllables in the original, sung to one *a*. I have put two syllables to *a* in 'god-it', 'break-the'. For 'break-the' you could have 'break almost all the' and the 'the' a mere 'grace note'; and to sing 'on the in' as triplet; especially as both 'thes' are on the same note (*g*). At any rate, the thing can be *heard*, and the emphasis of the singer comes on words that take an emphasis of meaning. Also certain almost rhymes in original akin to the English 'bit', 'with'; 'light', 'out'; 'floodlight' and 'headlight' ..."
> "... 'Buck' keeps the 'B' of 'bo' and the accent. '*Ram* flea' might be easier to sing, but not so good for the rise from *a* to *o* in the first 'BOha' and the mouth closes on 'buCK'. At any rate this is as good as can be done in the time.
> The slight changes in duration value of words from one verse to another are characteristic of folk song and keep it from being monotonous. 'Ram flea' might get slurred and the meaning lost. You don't say it was '*he* flea' till the 3rd strophe, but I reckon the male of the species is understood and that a *boha* of this

> natr wuz a buck or, if you like, a *bull* flea. ..."
>
> "In the second and third stanzas 'buck' seems to me better than 'bull'. 'Buck' and 'bite', 'light', etc., make better zyzogy than a soft sound like *ll* of 'bull'. And so forth."
>
> (Paige, 326-327)

All the comments are related to the words being sung, the most important aspect for him being how it would *sound*, which is no surprise, of course, Pound having the reputation for the beat ears that an American poet has ever had.

A remark ("If you want to send me word for word translation of the original not taking any account of the music, I'll see if I can make any improvements.") however, leaves the impression that either he himself made the translation from the Hungarian, or used a mediatory version, most probably German, of the verse, and the latter seems more likely. (Though the language of the original could not have been a puzzle for long for a translator of Pound's ability and experience, - and the mis-translation of the only really difficult (dialectal) clause, "ugy nálunk kapott vót" into "An' the damn thing bit us" instead of something like "taking such a fancy to us" might be made an argument for crediting Pound with having translated from Hungarian besides Anglo-Saxon, Chinese, French, German, Italian, Latin, Greek, Provencal, etc.)

The comparison between the two English translations results in the palm going to Pound. He follows the "content" closer: he has "buck flea" instead of some "Long Nose"; and

he can squeeze at least one of the well-known rivers of Hungary into the last line. Pound's translation is closer to the Hungarian in that in both the flea's fabulous, wonderfully monstrous properties (eyes, nails, belly) are emphasized, and his actions are derivative, and they only illustrate (by his scratching the walls, containing rivers) his being a magic creature, while in Lockwood's version Long Nose is monstrous as a result of what he does, her text is full of verbs (4 verbs in the Hungarian, 7 in E.P. and 17! in Lockwood), and he is not fabulous, but simply horrible - not a giant from a tale, but a raging madman.

Pound's *form* is also more like that of the original. The four stanzas are clearly separated formally, too. The lines beginning with "de annak a..." turn into questions, "had he...?", and with this Pound retains much/most of this repetitive-accumulative effect very characteristic of certain folk-songs. Also, much of the mocking tone is saved by this device. His rhyming, though not following the Hungarian "vót-vót-vót...", is incomparably more consistent than, and superior to, Lockwood's.

From the third letter addressed to Serly in Pound's *Selected Letters* (April, 1940) we can get an idea of the Rapallo concerts. Serly must have been asking about the programmes of the series from the beginning, and Pound gives him a "main outline", with Mozart, Scriabine, William Young, Teleman, and:

> "7. 1935 (I think). Serly, etc. That must have been Gertler IV. Bartok, third quartet."

Then Vivaldi, and:

> "9. New Hungarian 4tet.
> 10. Bartok 2 and 5. Also Ferroud, Boccherini.
> 11. Prog. Bartok, Haydn, Bartok (vide prog. eleven)"
> (Paige, 243-244)

Pound could not remember every item in the series, since no consistent records have been kept. This is less astonishing in view of the fact that in 1981 it seems to be impossible to obtain the programmes of Tibor Serly's 1972 and 1976 concerts in Hungary, at the Academy of Music.

As Charles Norman, Pound's first comprehensive biographer informs us, Louis Zukofsky, the mutual friend of Pound and Serly also caused a minor encounter of Pound with things Hungarian.

> "June 1933. From Paris he (Zukofsky) went to Budapest to join Tibor Serly. A reporter from *Pesti Napló* interviewed him in a coffeehouse on the Danube waterfront. The photograph that appears with the interview shows a long, narrow earnest face, brown eyes peering intently from behind horn-rimmed glasses, thick dark brown hair parted on the left side. He was twenty-eight years old. The interviewer noted that he spoke "in a quiet almost whispering tone". Basil Bunting, in a red jacket, met him in Genoa to escort him to Rapallo"(Norman 1960, 318)

where he was to meet Pound for the first time.

"... in August Serly arrived from Budapest, bringing the interview." (Norman 1960, 318)

Norman then goes on telling us that "Pound was intrigued", and he wrote down and typed the interview, which Serly was translating to him and to the listening Zukofsky. He also prints the most important parts from Pound's typescript.

The interview, which appeared in *Pesti Napló* (August 13, 1933, Sunday, p 37) is of some interest, and I am going to translate it here, with a few comments afterwards. The italicized sections are those published by Norman from Pound's script, in his or Serly's translation.

"*Louis Zukofsky: American Vanguard Poet*
by Árpád Pásztor

Here he is, sitting opposite to me in a *coffeehouse on the Danube waterfront*. He is a modern American poet. One of the most modern. He speaks *in a quiet almost whispering tone*, but remarkably correctly, with an unquenchable inner fire.

I needn't even ask him how he came to be born in America. His whole appearance, his eyes burning behind his glasses, his black hair, Creole complexion, the music in his voice tells immediately that his father was an immigrant Jew from Russia.

He may have been a tailor or a furrier, but by all means a petty craftsman, who left the Tsar's Russia for the land of the Yankees to try his fortune there. That's how Morris Rosenfeld emigrated to New York with his family, and Louis Zukofsky comes from the same background.

But what a difference there is between Morris

Rosenfeld and Louis Zukofsky! Morris Rosenfeld is Yiddish, Louis Zukofsky is Anglo-American, in full possession of the treasures of Emerson's, Bryan's, and Whitman's classic American, and Shakespeare's even more classic English language. Morris Rosenfeld is a Socialist agitator, the poet of the oppressed people of the sweat-shops, whereas Zukofsky has already grown out of Socialism and class struggle - he is an aesthete and a cultural philosopher.

Morris Rosenfeld took Russia (the Tsar's Russia) with him to America, Zukofsky attended American schools and university, his education is throughly American, but he atavistically yearns and longs for European civilization.

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Much as he denies it that's just why and how he has come to Europe, for the first time in his life.

"*How do you like Europe?*" I ask the young man, who is 28. "*Don't misunderstand me, I don't mean as a tourist but as a poet.*"

"*To speak candidly,*" he says, "*Europe does not interest me very much. In America we have grown out of this interest in Europe. We take and have taken only the best that Europe possessed. I came here chiefly to meet the master of American poetry and in a sense its father, Ezra Pound, who has now been living for several years in Rapallo.*"

"*Is there a definite group in America who acknowledge Pound and have definite characteristics?*"

"*Yes and no. They have broken with the known, customary, successful, banal forms. Each of the group tries in his own way to find means of expression and this very independence holds the group together.*"

"Could you mention a few names?"

"Certainly. *Among the most important are William*

Carlos Williams, René Taupin, Basil Bunting and Carl Rakosi, who will probably interest you seeing he is a Hungarian. I might also mention Charles Reznikoff, Kenneth Rexroth and Forrest Anderson."

"Much as we regret it, we have not yet had the opportunity of making the acquaintance of any of them."

"I can relieve you of some of the regret by saying that few in America know of them."

"How do these poets and writers live?"

"Most of them live in poverty and miserable conditions, their work having no commercial value, and the publishers neglecting them."

"Still, how do they make themselves heard? How do they publish their works?"

"One of them has recently come into an inheritance of a few hundred dollars, and he has made an anthology of his friends' prose and poetry. Its title was *An Objectivists Anthologye* [sic!] and it has attracted considerable attention. Bookshops in London and Paris sell Ezra Pound's *"How to Read", a fundamental work, in which he states that this and that in particular is fit and meet to be read, and a foundation for modern poetry.* If I may call anything concerning us dogmatic, then this book of Ezra Pound IS dogmatic. *Beside this, the volume Cantos has been published* by Pound. *This is the representative masterwork of modern poetry."*

"What do you mean by 'modern'?"

"I am aware that 'modern' is a word much used and abused. *Modern to me is Dante with whom, at bottom, modern poetry began since it was he who freed poetry from static clichés and created a simultaneous historical poetry;* Shakespeare is modern in many respects, though much of his work is garrulous and

verbose, but he has places of indestructible beauty and everlasting value; Whitman is modern, too, but uneducated and uncivilized at the same time. Our aim is to pick the essence of every age, and transcending it, to speak the voice of today. We don't reject rhymed forms, nor metric poetry - we strive to fill classic forms with modern meaning, and to express our emotions and passions by presenting the mosaics of everyday life. All I've said, however, applies only to me and not to the other names mentioned."

"But then what are your common characteristics?"

"It is perhaps that *we tend to write an expressive and musical verse rather than a magniloquent one. We seek the plasticity of words and their interrelations and musical connections rather than their denotations. We look for actual beauty (value) and not for atmosphere. We do not accept this business of atmosphere."*

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"And you, Mr. Zukofsky, how and where do you live?"

"I write and sometimes my works are published. I get a couple of dollars for them, so I get along. I am a teacher, I used to lecture on English at the University of Wisconsin, but teaching tires and doesn't satisfy me, so I've given it up. I live in Brooklyn, needless to say, under very modest conditions."

"I would like to publish here one of your poems, which could convey to the English-speaking public that which I couldn't ask or haven't been able to express."

"You are welcome, here you are."

And this is the poem he gave me:

Song 19

Checkers, checkmate and checkboard,
Confused are checkerboard and chess;
Shall whose writing be on paper
Whose move is on the checkboard?

If read of a set have each a wreath
Each black checker should be wreathed:
Noble typing will make the writing
Her breath is his, to type "checkmate bequeathed"[14]

I don't attempt to translate this *love* poem, not even in prose. Those who understand English may admire or reject its beauty or un-poeticalness, its play on form, the architecutre of its words, and ... excuse me, Mr. Zukofsky - its atmosphere.

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So this is how a small group lives and struggles over there, in "heartless" America, interested only in artistic forms and the music of words, while all around them a struggle of life and death is fought by that which they had, have had and will have nothing to do with: the dollar. "

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The notes Pound jotted down might have been meant to serve merely his curiosity, but it is also possible that he planned to use them on some appropriate occasion for propaganda, for publicity purposes. This latter intention might be traced in the wording "the master of American poetry and in a sense his father" - the Hungarian version simply says:

"the master (teacher) and father of American poetry" ("az amerikai modern költészet tanitómesterével és apjával"). *The Cantos* are meantioned in Hungarian as "masterpieces of modern poetry" ("mestermüvei a modern költészetnek"), while Pound preferred "the *representative* masterwork of modern poetry".

The same subtler wording or appreciation can be seen in connection with "How to Read", "Ezra Pound's fundamental work, in which he laid down the principles of modern poetry" ("alapvetõ müve, amelyben a modern költészet irányelveit rögzitette le"). In his notes Pound must have made Serly's translation (which we do not have) more precise, without using the word "principles" and saying what the book *really* is - "in which he states that this and that in particular is fit and meet to be read" - and also agreeing to its being a "foundation for modern poetry".

One more comment on this section in Charles Norman's book. He says on p. 319: "His interviewer remarked: 'If anything of ours were to be spoken of in this manner, we would say it was dogmatic.'" This is an outright mistake, as it is clear from the interview above, that Zukofsky himself said that. It would be impossible to find out now who made the mistake, Serly, Pound, or Norman - the only thing worth doing seems just to set it right. The matter may not be of major importance but still, the sentence, from the right person, can illuminate one of the characteristics of the relationship between Pound and *les jeunes* in New York.

Pound and Serly met for the last time in New York in 1939, during the poet's last visit to the States before World War II. This visit is well-known, so are the incidents concerning Serly. (He was, by the way, the source of many a legendary anecdote about Bartók and Kodály, too.) In the 1976 interview Serly mentioned Pound visiting him unexpectedly in his apartment near the Museum of Modern Arts, with a host of his (Pound's) friends, also the notorious incident of Pound not having a pair of black shoes in which to receive his honorary doctorate from Hamilton College, and Serly helping him with a pair (or having one brown pair painted black?), and the heated discussion they had about Mussolini and Fascism.

As to antisemitism, Serly denied that Pound had anything to do with it, but his arguments (Pound having very good Jewish friends, Zukofsky visiting him with his son even in St. Elizabeths, etc.) are old ammunition, which had long before been fired pro and con in the passionate debates over the Pound case in the forties and fifties (see e.g. O'Connor-Stone 1959).

To me the most interesting part of the conversation with Serly was the strange incident in connection with the poet's death. They did not meet after 1939, but the Serlys made friends with the Rachewiltzes, visited them in Brunnenburg castle near Merano (the small town in Tyrol had an additional attraction for Serly, Bartók having been cured of his tuberculosis there in his childhood) in 1970. Olga Rudge did

not answer their letters after the war.

In 1972, when the Serlys were touring Hungary, giving concerts and making recordings for Hungarian Radio, Serly decided it was time they visited Pound in Venice.

> "He was 86, I heard his health was good, and then I wrote him a letter from here, Budapest, telling him I would like to go to see him in Venice, I don't mind if he doesn't speak. We knew he didn't, we had had word with people who had visited him. And marvel of marvels, we got a telegram at once, saying 'be glad to see you before november one'. BE GLAD TO SEE YOU BEFORE NOVEMBER ONE.[15] So we booked a room by wire and arrived in Venice on 28 October. And there was a letter for me from Olga Rudge, in which she said Pound was having his birthday on 31 October, and there were some problems with the young people coming to see and celebrate Pound, trying to take him for a short boat trip, so she asked me *not* to call before 1 November."

Serly had to leave Venice on 2 November, so on the 1st he called Olga Rudge.

> "I rang her in the morning, and it was a wonder, because if I had rung two minutes later, she wouldn't have been there, and I would have learnt about it from the morning papers ... and her voice was so strange in the phone, and she said it wasn't possible any more, and I knew from her voice that something was wrong, and I said ... 'Do you want to tell me...?'"

The telegram has made Serly think Pound must have had some premonition of his death - which is easy to understand.

One of the most detailed accounts of Pound's last days, Heymann's *The Last Rower*, drawing heavily on Davenport's *Esra Pound: 1885-1972*,[16] does not mention the visit of Serly, nor that, according to Serly, the Pounds were expecting to hear Alice Serly play, and had borrowed a piano for the occasion. Nor is the boat trip mentioned in the account mentioned:

> "His last birthday party was full of joy: cake, champagne, neighboring children, friends. His conversation that day touched briefly Jules Laforgue, Henri Michaux and Marianne Moore."
>
> (Heymann 1976, 314)

The Serlys could not stay in Venice for the funeral, but they went to see Pound's body in Saint John and Paul Hospital, and also attended a service with Olga Rudge, Mary and Patrizia Rachewiltz the following morning. They were not present at the funeral, on November 3:

I think it is fitting to close the memories of Pound's Hungarian friend with his words on the poet:

> "The most important thing in an artist - and in this respect Pound was superior to the musicians I knew, even Bartók, Kodály, Stravinsky and Schönberg - is to search for talent. They, Pound and his friends, didn't advertise their own, yes, they worked, but the most important for them was to see whom they could find, who was talented, and what they could do for them. Well, this is impossible in the world of musicians, maybe in any world today. And the head of those, who did so, and their soul, was Pound - and that's how he lived all his life."

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This has been an attempt to dig up and group a few pieces of data concerning Ezra Pound and Tibor Serly. Most of it is already printed material, but it is exciting for us Hungarians to try to guess - and therefore, quite reasonable on our part to try to find out - what lies half-buried in the Pound archives in Italy and the United States that might be interesting, illuminating, even relevant to things (poetry, music, criticism) Hungarian.

N O T E S

1 See, for example, the best known: F.R. Leavis: "Ezra Pound" in Sutton 1963, 26-40.

2 Ezra Pound: *Cantók* - Válogatta, forditotta, az utószót irta Kemenes Géfin László. Magyar Mühely, Páriss 1975.

3 A recent edition: Ezra Pound: *Le Testament de Villon* (ASKO-ensemble, ASKO-koor, dirigent: Reinbert de Leeuw, Holland Festival 1980) Teksten op insteekkaart, PHILIPS Stereo 9500 927.

4 "Pound's room at St. Elizabeths has been called 'a closet which contains a national skeleton'." Editorial in *Life*. February 6, 1956.

5 *Uj Magyar Lexikon* says 1902, but *Zenei Lexikon* and *Baker's Biographical Dictionary of Musicians* are more reliable.

6 The interview took place in Hungarian, in Budapest, November 14, 1976. The recording is unfortunately of very poor quality. The quotations from it are my translation from the transcript I have made from the cassette. The recording is approximately 50 minutes long, the transcript MS is 15 pages.

7 The incident cannot be traced in contemporary Budapest newspapers.

8 English in the original.

9 Further proof of Pound's sympathy for and feeling at one with Serly is the passage from Canto 35:

> Mr Fidascz
> explained to me

the horrors of playing the fiddle while that ass
Nataanovitch
or some better known -ovitch
whose name we must respect because of the
law of libel
was conducting
in particular the Mattias Passion, after requesting
that
the audience come in black clothes;

Fidascz is Tibor Serly, Nataanovitch is Leopold Stokowski (Terrel 1980, 139-140)

10 Letter to me, April 4, 1976

11 Letter to me, February 18, 1978

12 Kodály, Zoltán: *Székelyfonó / Spinnery / Spinnstube*, Universal Edition, UE 10033, Zongorakivonat a szerzőtől; pp. 75-77.

13 English version copyright 1937 (Universal Edition)

14 in English in the Hungarian article

15 in English in the interview

16 *ARION* (*New Series*) I. 1973; pp. 188-196.

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Bálint Rozsnyai:

"A MYSTICAL TREATISE ON THE ART OF ATTAINING TRUTH"[1] HAWTHORNE'S *Blithedale Romance*

Earlier, in an analysis of *The House of the Seven Gables*[2] I showed that 1/ Hawthorne's world postulates reality as infinite, and, accordingly, he concludes that the finite and rational mind[3] is unable to accept and comprehend the infinite reality without imposing its own rational and finite structure on it, thus necessarily falsifying it. This is, Hawthorne suggests, why the 19th century "novel" is unable to render reality in its complexity, as it intends to reflect the surface, the tangible, visible world around man; 2/ Hawthorne presumes that the romance, which approaches reality in a different way, may present an image of reality that is patterned in an essentially non-rational mode; 3/ Hawthorne's romances always contain elements of myth as one possible, if not exclusive, way of exploring the cosmic order.

The Blithedale Romance[4], which Hawthorne completed in 1852, is exceptional in its narrative technique among his romances; it is only in *BR* that the author departs from his usual 3rd person singular narration for first person singular.

The romance basically falls into two parts, the Preface being in third person singular, whereas the narrative itself is in first person singular. There is a change in the "speaker"

as well: the Author speaks in the Preface, and then "he" is replaced by Miles Coverdale in Chapter 1. In addition, the chapter titles are in third person singular, and they suggest the intervention of the Author of the Preface.

Two consciousnesses are, then, to be distinguished in *BR*, and the text very sharply divides them (references to Miles Coverdale in the Preface[5], and Coverdale's comments on the romance[6]). Also, the book does not employ the all too well known pretence of many 18th century novels; viz. an author publishes the memoirs of a person (known at least to him). It seems, then, that the narrative is created by two consciousnesses, independently of each other, and, that accordingly, their perspectives on it are different.

The "romance" itself contains 29 chapters, and the central Chapter 15, the importance of which is also augmented by its title ("A Crisis"), really functions as a pivot. The two larger parts (Chs. 1-14, and Chs. 16-29) can be further divided into two smaller units, and, thus, the structure of *BR* shows a symmetry very much similar to the pattern of *The House of the Seven Gables*. The two pairs of units in the two parts contain parallels, which are essentially repetitions. The repetitions are not restricted to certain motifs, it is rather the nature of events that keeps returning.

Unit 1 (Chapters 1-7) contains the departure for and arrival at Blithedale, the process of acquaintance with the future comrades and their future way of life as well as Miles Coverdale's illness. During this period Coverdale focuses his

attention on three persons, Hollingsworth, Zenobia and Priscilla. His illness, this "morbidly sensitive" (464) condition provides him with an excellent opportunity to study these people. Yet Coverdale is unable to decipher their secret; his knowledge of them remains limited to the surface.

Unit 2 (Chapters 8-14) offers a new start: Coverdale's recovery coincides with the renewal of Nature and the transformation of Priscilla, to which he refers as a "rebirth". He might as well use the same phrase to describe his own recovery, as he himself remarks, "I was quite another man." (474) This quite another, this changed Coverdale is now able to penetrate deeper, to acquire newer (more extensive and intensive) knowledge of his three friends, though he feels this renewed attempt at discovery to be illegal and blasphemous, particularly and expressedly in Hollingsworth's case. He also receives further information on Zenobia and Priscilla from independent sources (Old Moody and Westervelt). Still his knowledge remains imperfect; he is unable to fully understand the meaning of his data, to see how they relate to each other. It is especially obvious in Chapter 12, when in his hiding place in the large tree Miles Coverdale overhears essential moments of Zenobia's and Westervelt's conversation, and yet again he cannot link the facts revealed to him; he is unable to interpret the reality, that is the world of Zenobia and Priscilla.

In Chapter 15 Miles Coverdale and Hollingsworth mend a stonewall, carrying and putting heavy stones in place. Hollings-

worth implores Coverdale to identify with his aims, but Coverdale refuses it. The refusal marks the end of a period and opens a new one; at the end of the chapter the two men struggle with the stones like a Titan and Samson, the process of building as if symbolizing the wall rising between them.

The departure from Blithedale and the return to town mark the beginning of Unit 1 of Part 2. In the Unit a new opportunity arises for Coverdale to discover Zenobia's and Priscilla's secret: their real beings, as the two women have come ba chance to stay at a boarding-house opposite Coverdale's hotel. No really new data come to light on this occasion, only Coverdale can see them in a slightly different arrangement. He now "knows" everything, yet understands nothing.

Unit 2 (Chapters 24-29) opens with the return to Blithedale, and it contains Coverdale's final failure to come to terms with the reality of his smaller world. After Zenobia's "trial", he remains with her on the spot, and falls asleep while Zenobia commits suicide. Coverdale now finally leaves Blithedale, the Utopian community. He tells the "story" when after several years he recalls the events at Blithedale, and now he completes it with his own secret; he reveals his unconfessed love of Priscilla.

The division of the units is indicated not so much by the narrator as by the Author of the Preface; the chapter titles are thus his interventions, and it becomes obvious that the grounds of the division are the various levels of understanding, by Coverdale, of reality. This reality is naturally

restricted; it is limited to Coverdale's closer environment, to the world of this three friends. There are further limitations within this microcosmos: Coverdale is primarily driven by the urge to find out the secret of Zenobia and Priscilla. He does not know too much about the two women; Zenobia is a penname, and her real being exists hidden behind this disguise. Priscilla appears out of nowhere, unexpectedly; her behaviour does not seem to make sense, and Coverdale cannot discover her true identity, though he learns that Priscilla is identical with the Veiled Lady, the mysterious fortuneteller.

The facts which Coverdale reveals in his narrative but leaves uninterpreted as he cannot see their true meaning decipher the "secret" for the reader. Zenobia, as we know, is Priscilla's sister, and Coverdale refers to her on occasion as "a woman of experience". She presents a challenge to Miles Coverdale,

> "as if challenging me to drop a plummet-line down into her consciousness". (466)

But what he could discover at the bottom of the well deters him, he dare not accept it.

> "The riddle made me so nervous (...) that I most ungratefully began to wish that she would let me alone". (467)

In fact, Coverdale questions the reality of the situation itself, as he is afraid to decide whether it is imagination or reality (in his words, "Falsehood" -- "Truth").

He also withdraws from facing the challenge when in his hiding place he overhears Zenobia and Westervelt. Their conversation would reveal Zenobia's secret to him, but Coverdale, as earlier, is again unable to choose between "Falsehood" and "Truth".

The third opportunity is offered to Coverdale during his stay in town; again he fails to grasp it, like Pilate, he washes his hands. Coverdale lacks the courage to discover Truth, since the act of recognition now demands his intervention, his active identification, and his role of the neutral, cold observer would come to an end. When he remains alone with Zenobia, he misses yet another chance, even though he feels that Zenobia's farewell and message are her last words to be followed by death.

"I must have fallen asleep, and had a dream" (574), he remarks with an uncertainly characteristic of the three previous occasions.

These opportunities would not only provide him with the clue to Zenobia's real being but help him decipher Priscilla's secret as well. Coverdale, however, remains unchanged, he lacks the courage to see through disguises, masks, to penetrate deeper, to the essential truth.

It is this failure that makes him confess his own secret to himself and the reader only from the distance of twelve years; and even then the confession bursts out of him involuntarily - against his will as it were,

> "... it rises to my throat; so let it come. I - I myself - was in love - with - PRISCILLA!" (585)

Zenobia and Priscilla hiding behind their masks (Penname, veil) function in the narrative not merely as two mysterious women: their significance is sensed even by Coverdale; and in fact it is the ununderstanding Coverdale who gives the reader the key to "decode" their meaning in the narrative.

In Unit 2 of Part 1 (Chapter 12) Coverdale, hiding in the branches, witnesses Zenobia's and Westervelt's conversation, and he casually remarks,

> "as if this were one of the trees of Dante's ghostly forest" (500)

In Unit 2 of Part 2 (Chapter 24) when returning to Blithedale, Coverdale happens to come across the masquerade of his friends.

> "They joined hands in a circle whirling round so swiftly, so madly, and so merrily, in time and tune with the Satanic music that their separate incongruities were blended all together, and they became a kind of entanglement that went nigh to turn one's brain with merely looking at it." (563)

The dancers suddenly discover Coverdale, who has withdrawn behind a tree.

> "Some profane intruder! said the goddess Diana." (ibid.)

And Coverdale leaves the place running

> "like a mad poet hunted by chimeras". (ibid.)

The references to the descent into the Dantean underworld and to the rite make it obvious that by deciphering the two

women's secret, Coverdale could discover Truth, reality: the full order of the Universe. This act needs daring, courage, and Coverdale, the "Minor Poet" (as the Preface qualified him) is content with a lesser, deficient version of knowledge: the knowledge of the surface, of the facts of a tangible world, the world open to the senses.

In this interpretation Zenobia and Priscilla function as aspects of reality. Zenobia, whom Coverdale describes as "a woman of experience" represents the level of empirical truth, while Priscilla, who as the Veiled Lady is a referent to Sibyl (441), and to whom Zenobia refers as "a spirit with heavenly essence" (506), stands for a transcendental, metaphysical level of reality. These two aspects or levels of reality are inseparable (the two women are sisters) even if their relation is not recognized by everybody. The proper knowledge of reality only in the recognition and acceptance of the unity of these two levels.

The third character in Coverdale's closer environment, Hollingsworth functions as a counterpart to Miles Coverdale wishes to explore a reality that is outside and independent of him, without identifying with it, whereas Hollingsworth mistakes his mind for reality; he interprets reality as the projection of his own consciousness, and tries to decipher it as such. Their difference is revealed in the "pivot" (Chapter 15). Ho-lingsworth tries to get Coverdale to help him unquestioningly to realize his plans, his attempt, however, remains unsuccessful. Coverdale qualifies his own

views as having "a solid footing on common sense" (519), and at the same time refers to his friend's attitude in the following words,

> "So plausible looked his theory (...) such an air of reasonableness had he by patient thought thrown over it." (516)

The two statements offer the key words, "common sense" and "theory". Both are possible attitudes to reality, but they are mutually exclusive, and both hold only fragmentary knowledge for a full recognition of reality. The last lines of Chapter 15 abound in hyperboles, suggesting the two men's inevitable failure.

> "... we set to work again, repairing the stone fence. Hollingsworth, I observed, wrought like a Titan; and for my own part, I lifted stones which at this day - or in a calmer mood, at that one - I should no more have thought it possible to stir than to carry off the gates of Gaza on my back." (519)

The Titan working with the stones and the blind Samson are references to defeat; both will be crushed to death by rocks.

Hollingsworth is Zenobia's lover, and in Part 2, abandoning her, he conquers Priscilla's heart. Some years after Zenobia's tragic suicide Coverdale visits his one time friend and Priscilla. Hollingsworth "showed a self-distrustful weakness and a childlike or childish tendency to press close and closer still to the side of the slender woman" as Zenobia's

> "vindictive shadow dogged the side where Priscilla was not." (582)

The scene can only be interpreted in a way which indicates that the full recognition of reality is only possible through the simultaneous acceptance of its two aspects, its two levels. The finite human mind, however, is unable to see their unity; the human condition is defined by the situation of Either /Or. Yet Coverdale might have reached beyond the limits of the rational mind, but he did not take the opportunity; he shrank back in horror from the non-rational knowledge embodied in myth. This superior knowledge contains ambiguity; it appeals and repels at the same time. Zenobia and Priscilla are bound to Westervelt, who is identified in several allusions, with Mephisto. (Particularly so in Chapter 18, where Coverdale discovers the Satan's emblem in his smile. It is also noteworthy that when Westervelt first appears, he carries "a stick with a wooden head, carved in vivid imitation of that of a serpent" (493).) The fuller knowledge implies the acceptance of a demonic power with which it is impossible to live. This daring challenge of the impossible is alien to Miles Coverdale, who cannot understand reality, since he declines to take the opportunity to fully realize his being as a poet. Coverdale does not even see that his knowledge, his understanding is imperfect, that he does not understand anything at all. Twelve years have passed between the events and the narration, all in vain; Coverdale's failure to understand things *then* was not a consequence of the inexperience of youth.

BR is not wholly identical with Coverdale's narrative. He declares twice that

> "real life never arranges itself exactly like a romance" (500),

he only accepts the rality of common sense, the tangible, sensually perceptible surface reality. It is at this moment that it has especial importance that *BR* is constituted by two consiousnesses, the one independent of the other. Coverdale's first person singular narrative stresses its dominant subjectivism, whereas the objective third person singular tone of the Author of the Preface points to the basic mistake inherent in Coverdale's narrative: truth cannot be reduced to the world of empirical, rational reality. The Preface, when discussing the possibilities of the romance, argues for

> "a license with regard to everyday probability, in view of the improved effects which the romancer is thereby bound to produce". (439)

The title itself underlines the same, as it carries the word "Romance", which the narrator (Coverdale) refuses to accept as a version of reality. And thus Miles Coverdale, who insists on writing the "novel" of the tangible, surface reality ("real life", in his own words), becomes the lesser, therefore not tragic, hero of the romance that reveals the superior vision of full reality. He ramains, after all, a *Minor* Poet.

Hawthorne's romances never question the existence of reality, of Cosmos (in the original sense of the word), but it doubts whether the finite rational mind can accept this Order or, rather, mistaking it for Chaos, it tries to force

this infinite into its own, and necessarily lesser, pattern, or into a version of this pattern, the fiction structured in the philosophy of the common sense: the novel.

Hawthorne, thus, posits the possibility of revealing Truth in the non-rational, visionary romance, which at the same time points out the essentially deficient nature of the "novel". He does not share the ultimate scepticism that Melville reaches in his *The Confidence Man*, and which was summed up in his realization of

> "the absurdity of the universe, the meaninglessness of language, and, hence, the absurdity of writing."[7]

N O T E S

1 Melville 1967, 399.

2 Rozsnyai 1980, 103-138.

3 Cf. Martin 1961, Chs 2-3.

4 Hawthorne, Nathaniel: *The Blithedale Romance*, in: *The Complete Novels and Selected Tales*, ed. by N.H. Pearson, New York, 1965, Random House. All page references are to this edition.

5 p. 440.

6 p. 500.

7 Baym 1979, 909.

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Gy. E. Szönyi

A SYNTHESIS OF RENAISSANCE LOVE-THEORIES: THE COMPOSITIONAL STRUCTURE OF EDMUND SPENSER'S *FOWRE HYMNES*

Preface

Trying to interpret a literary work of art one cannot help facing a great number of difficulties. On the one hand the possible estimation is distracted and modified by the spirit of the interpreter's own age; on the other hand the work's age creates a barrier between the interpreter and the work to be interpreted, hiding its particular ideas, relations and aims. These, in the case of a work of art from an age in the remote past, are usually unknown or incomprehensible for those who want to approach a certain product of the intellect and imagination.

A work of high standard obviously can please and fascinate its reader or listener in any age, excepting some intentionally obscure extremities. However, it could hardly be denied that the knowledge of certain things which occur outside the structure of the work of art does reveal newer levels of understanding. One also must not forget that following medieval traditions it was just the Renaissance (the age of our work to be interpreted) which spawned the doctrine about the double (*vulgar* and *higher*) meanings of any artistic opus. Dante differentiated four levels of

interpretation as (1) the literal, (2) the allegorical--philosophical, (3) the moral and (4) the theological. In English we can also find similar opinions such as that of Philip Sidney writing in his *Apology*: "believe with me, that there are many mysteries contained in poetry, which of purpose were written darkly, lest by profane wits it should be abused".[1]

All these quotations urge us to take into consideration the artist's definite intention to express some deeper content: either in the compositional arrangement or using special systems of symbols and allegories. If we aim to understand the work of art in the context of its age we can hardly avoid examining the historical and intellectual current within which the work was begotten.

In the first part of this paper I am going to analyse the themes of Spenser's *Fowre Hymnes* including the compositional arrangement; in the second part some philological questions will be dealt with directed towards the work's antecendents in the history of ideas; the third part is intended to summarize and synthetize the interpretation.

Part One

FOWRE HYMNES: Composition and Structure

(a linear analysis)

A series of poems entitled *Fowre Hymnes*, the last poetic work by Edmund Spenser (1552-99)[2] genius of the English Renaissance, appeared in 1596 with the following dedication:

> Haunting in the greener times of my youth, composed these former two Hymnes in the praise of Loue and beautye, and finding that the same too much pleased those of like age and disposition, which being too vehemently caried with that kind of affection, do rather sucke out poyson to their strong passion, then honey to their honest delight, I was moued by the one of you two most excellent Ladies, to call in the same. But being unable so to doe, by reason that many copies thereof were formerly scattered abroad, I resolued at least to amend, and by way of retractation to reforme them, making in stead of those two Hymnes of earthly or naturall love and beautie, two others of heauenly and celestiall. The which I doe dedicate ioyntly vnto you two honorable sisters, as to the most excellent and rare ornaments of all true loue and beautie, both in the one and the other kinde, humbly beseeching you to vouchsafe the patronage of them and to accept this my humble seruice, in lieu of the great graces and honorable fauours which ye dayly shew into me, antill such time as I may by better meanes yeeld you some more notable testimonie of my thankfull mind and dutifull deuotion.

> And euen so I pray for your happinesse.
> Greenwich this first of September.
> 1596.
> Your Honors most bounden euer in
> all humble seruice.
> *Ed. Sp.* (MACLEAN 1968, 449).

A careful reading of the four hymns proves that each part consists of the same units, again four in number. The hymns each begin with an invocation. The one to earthly love praises Cupid, the other to earthly beauty admires Venus while their heavenly pairs are written to Jesus and the Holy Ghost. The invocation is always followed by the mythology of the birth of the hymn's addressee. Then some explicatory parts come in each poem, an argument and rebuttal on the nature of the hymns' objects. The poems end with scenes of Paradise where pleasures are promised properly coinciding with the main themes.

The first piece of the series (*An Hymne in Honour of Love*), after invoking Cupid, describes the birth-myth of Love in three versions following three classical authors. The first of them is that of Plato, according to which Love was born by plenitude and need in the marriage of Poros and Penia, that is why Love is desperately longing for beauty and is abundant in desires.[3] The second version is taken from Hesiod's *Theogony* (ll. 116-22) in which Love (i.e. Eros) is presented as the first-born god after Chaos and it is he who brought order into the unshaped, still turbulent world. Hesiod's story, however, occurs with Plato, as well.[4]

Spenser's third source is the *Methamorphoses* by Ovid. In its first book Ovid wrote that a god had reconciled at the beginning of time the confused and violent elements of the universe.[5] Spenser developed this motif with a Neoplatonist thought: that god must have been Love, who with the energy of affection, forced the contradictory fire and water, air and earth to look for and accept each other: "Ayre hated earth, and water hated fyre, /Till Love relented their rebellious yre" (HL, 83-4)/.

The nature of Love is also treated in three parts by Spenser. First of all he speaks about the universal love that gives eternity to the human race by means of generation. Then the poet contrasts bodily lust with true love - only the latter is able to elevate: "For Love is Lord of truth and loialtie, /Lifting himselfe out of the lowly dust,/ On golden plumes up to the purest skie" (HL, 176-8). Finally he comes to jealousy that turns love to bitterness and afflicts the lover with unexpressable torments: "With thousands more then any tongue can tell, /Do make lovers life a wretches hell" (HL, 264-5), and - as in the *Purgatorium* - purges him before the accomplishment: "through Paines of Purgatorie, / Dost beare unto thy blisse, and heavens glorie" (HL, 278-9).

The completion is obviously the attainment of the beloved in the Paradise of Love, represented in the poem by Cupid's ivory-bed where lovers are fed with nectar among roses and lilies and where the poet praizes the god of love as "My

guide, my God, my victor and my king".

The second hymn completes the first as being dedicated to the object of earthly love: earthly beauty (*An Hymne in Honour of Beautie*). The poet turns to Venus, Love's mother, before describing beauty as an immanent creative power of the world. Ideal beauty was the original shape by which the existing world had been formed, he states: "The wondrous Paterne wheresoere it bee, /Is perfect Beautie which all men adore" (HB, 36-40).[6]

As love is the mobilizer of the world, beauty urges spirits to move; it is energy given by the Sun that inspires the soul to soar when it descends to a mortal body.[7] The comparison between true and false beauty is parallel with that of the bodily lust and true love. The dynamism of notions is again pointed upwards: true love ascends to the ideal beauty. The closing paradise-scene lauds the beauties of Venus with her power to conquer death itself: "what wondrous powre your beautie hath, /That can restore a damned weight from death" (HB, 286-7).

An Hymne of Heavenly Love begins with the "restitution" mentioned already in the dedication of the cycle. The poet asks Jesus to give him the strength to leave earthly matters and to write this time about the love of the Lord. The birth-myth relates the creation of the world but it is restricted to sentient beings. First we learn about the formation of the orders of Anges including the story of the revolt of the "brightest Angell, even the Child

of Light". God cast off the unfaithful spirits and to replace them he made man of "clay, and breathd a living spright into his face most beautifull and fayre". But man, as well as the angels, also sinned, fell and was expelled from Paradise to the eternal damnation. At this point the stream of divine love reached its extreme as God sent his own son to redeem mankind. The third part of the birth-myth is Christ's transfiguration into man and his altruistic death: "In flesh at first the guilt committed was, /Therefore in flesh it must be satysfyde" (HHL, 141-2).

When analysing divine love Spenser emphasized the example of Christ's unselfishness. The stipulation of heavenly love is a disinterested love of God and ones fellow-beings: "Him first to love, And next, our brethren to his image wrought ... And love our brethren; thereby to approve, /How much himselfe that loved us, we love" (HHL, 188-9 ... 216-7).

This love is represented by the earthly life and teachings of Jesus which provided salvation for men on earth. When describing the heavenly Christian Paradise Spenser also was inclined to use the patterns of Neoplatonic expression:

> Than shall thy ravisht soule inspiréd bee
> With heavenly thoughts, farre above humane skill,
> And thy bright radiant eyes shall plainely see
> Th'Idée of his pure glorie, present still
> Before thy face, that all thy spirits shall fill
> With sweete enragement of celestiall love
> (281-6).

An Hymne of Heavenly Beautie strictly follows the previous poem as with the earthly hymns. The poet invokes the Holy Ghost and announces at the same time that in the following stanzas he is going to outline his vision of celestial beauty. In this poem the myth of the world-creation coincides with the delineation of the created universe. Spenser describes the world in the sequence of beauty's gradually growing manifestation in things. It is essentially that of the spherical world picture founded by Pseudo--Dionysius around the second century A.D. and conventionally accepted up to the end of the Renaissance (see: Yates 1964, 117-30).[8] The spherical connections are based upon the principle of "the great chain of being" as related by Plato in *Timaeus* and which can be defined as the essence of the Medieval world picture that remained practically untouched until the end of the 16th century. This chain was supposed to be unbroken and an element of it was always more important than the lower under it but smaller than the upper one above. In Spenser's interpretation, according to his platonizing attitude, successively higher spheres are possessed of a more perfect beauty (on the great chain of being see: Tillyard 1968, 37-50). The initial loop of the chain is the natural world with its numberless creatures and with earth, ocean, air and sky, the combinations of the four basic elements. Above these we see the planets, the Sun and the Moon then the upper skies where the highest is the *primum mobile*, the sphere of the first mover. The description of the spiritual

world comes now where Spenser only loosely follows the order given by Dionysius and Dante. Eight, altogether, of the nine angelic hierarchies are mentioned:

D A N T E		S P E N S E R
	God	
Seraphim		Archangels
Cherubim		Angels
Thrones		
		Seraphim
Dominations		Cherubim
Virtues		
Powers		Dominations
		Thrones
Principalities		
Archangels		Principalities
Angels		Powers
		Spirits, ideas

As it turns out Spenser also completes his celestial hierarchies with a ninth but he, beyond the conventional orders, feels it necessary to add the Platonic ideas:

> More faire is that, where those Idees on hie,
> Enraungéd bee, which Plato so admyred,
> And pure Intelligences from God inspyred
> (HHB, 82-4).

The most perfect thing, the Final Point is trivially God whose beauty cannot be described by any human imagination: "How then can mortall tongue hope to express / The image of such endlesse perfectnesse?" (HHB, 104-5). Spenser, then

goes on to meditate on the nature of divine beauty. While he paints earthly beauty with metaphysically heated and elevated pictures he tries to represent God's beauty with earthly similes. As the Lord's true beauty is incomprehensible to the human mind this fairness can be perceived only in its products. The poet's effort in depicting this divine beauty borrows again from Plato's mythology and system of poetic images.[9] The last unit of this hymn is on Wisdom which is but the embodiment of divine beauty. Spenser describes with inspired pictures a queen sitting in the bosom of God, "clad like a Queene in royall robes ... And all with gemmes and jewels gorgeously / Adornd, that brighter then the starres appeare, ... And on her head a crowne of purest gold, ... And in her hand a scepter she doth hold, / With which she rules the house of God on hy" (HHB, 185 ... 93). She governs not only the house of God, continues Spenser, but also the celestial world and the earth with all its inhabitants. This majestic and magnificent figure is nothing less than a reincarnation of Venus' beauty on a higher plane, a figure which cannot be described by poets or painters, not even by that classical artist who so marvellously depicted Venus ascending from the sea:

> Ne could that Painter (had he lived yet)
> Which pictured Venus with so curious quill
> That all posteritie admyred it,
> Have purtrayd this, for all his mastering skill
> (HHB, 211-4).

The only appropriate standpoint from which to view that heavenly beauty is one of a chaste, unselfish, divine love. The closing Paradise-scene speaks about the final fulfilment: while Venus was able to keep death away only temporarily - this heavenly beauty is eternity itself. The last lines: "And looke at last up to the soveraine light, / From whose pure beame al perfect beautie springs, / That kindleth love in every godly spright" (HHB, 295-8) again recall the Neoplatonist terminology. Ficino wrote about the eternal beauty of God: "So the light and beauty of God, which is pure, freed from all other things, is called ... infinite beauty".[10]

And this is the end of the soul's peregrination: the highest level of "the great chain of being"! After wandering through the stages of earthly wishes the beauty-longing spirit wings up to God's infinite perfectness.

Part Two

FOWRE HYMNES: Philology and History of Ideas

A survey of Spenser's dedication before the *Fowre Hymnes* proves that the poems were not written at the same time and the latter two seem to be intended as "restrictions" of the first two dealing with earthly desires; as if the poet wanted to avoid any accusation of unchastity or frivolity. According to the dedication some critics insist on stating that the first two hymns were made much earlier, sometime in the eight-

ies of the 16th century (e.g.: Knight 1967, 330). This dating can hardly be denied but modern scholars are increasingly coming to emphasize the unity and homogenity in the cycle. It seems to be quite obvious that the poet necessarily revised the first two hymns before publishing the series in 1596, so "creating a single, carefully constructed poem, in four parts" (Bennet 1931, 48). The "restriction" of the earlier works must be considered a mere conventional device, especially considering that in the dedication Spenser speaks of his patrons as "the most excellent and rare ornaments of all true loue and beautie, both in the one and the other kinde". In this context the two earlier hymns function as a representation of the transitory stage in the soul's progress to the supernatural love and beauty (cf.: Ellrodt 1960, 211).

We may say that the *Fowre Hymnes* were intended to be a work of synthesis in which Spenser aimed to summarize his views on love in a philosophical poem. This work stands alone in the contemporary English literature, in that there cannot be found other poetic efforts dealing with love from a theoretical starting point. The usual cycles of *songs and sonnets*, following the Petrarchian scheme, generally handed over their messages parallel with some epic narration. In spite of them Spenser treated his subject impersonally from a purely philosophical approximation that can be connected to one of the Renaissance stream of ideas i.e. the Neoplatonist concep-

tion of love (on this topic generally see: Nelson 1958; Bán 1976, 122-30; Klaniczay 1976, 311-27; etc.).

Neoplatonism was based on a few works of Plato. It is well-known that the ancient Greek philosopher had worked his love--theory out in two of his dialogues, *Symposium* and *Phaedrus*. In the *Symposium* the two natures of love are described as that of the earthly and heavenly ones.[11] It is often estimated that Plato's most poetic simile is the picture of the soul's carriage with the team of winged horses which explains the twofold operation of love in the human spirit.[12] One of the horses represents earthly desire while the other divine love. Plato clearly distinguishes between the two though also emphasizes their relationship. The inspiring force in Plato's love-theory is beauty, that is what enkindles amorous desires.

The Platonic scheme provided a suitable ideologic support for the new type of love appearing due to the changing sociological relations during the Renaissance. Beauty, as a central category represented the rising interest in antiquity but at the same time it could also be injected into the system of norms of Christianity. Beauty was a principle in aesthetics as well as in ontology (cf.: Klaniczay 1975, 13-22): the Neoplatonists adapted their master's fusing of the problems of love and beauty and used it as a certain system of allegory and symbol to express important philosophical and theological topics.

The rediscovery of the classical heritage and of Plato's teaching ensued naturally and not by chance. The man-centered Renaissance mentality badly needed a philosophy of Plato's kind that created such a dualism which accepted earthly matters while still favouring God and his realm.[13]

Plato, however, was not unfamiliar to the Middle Ages. He was appreciated by the fathers of the Church (especially by Augustine and Lactantius) and the cosmology of the *Timaeus* had a considerable impact on Christian ideology. Nevertheless, the greatest part of Plato's *oeuvre* was being rediscovered only during and after the 15th century including those works *Symposium* and *Phaedrus* in which he expounds his theory of ideas and conception of love.[14]

In the sixth decade of the 15th century Marsiglio Ficino published in Florence his translations of Plato with the support of Lorenzo de' Medici's Neoplatonist academy. These volumes significantly determined the further development of Renaissance philosophy. In addition to the translations they contained Ficino's comments on Plato's writings elaborating his own personal theory of beauty and love. The collected commentaries later appeared in 1482 in a single volume entitled *Theologia Platonica*. According to Ficino beauty is but a symbol of perfection, i.e. God's reflection in the empirical world. Beauty is begotten by a divine creative act and likewise, that man who is able to create beauty is himself God-like. It was due to Renaissance Neoplatonism that beauty became the main principle of the contemporary arts (cf.:

Klaniczay 1975, 14). Beauty and love, Ficino states, constitute a dialectical pair of energies: love is but a painful awareness of beauty-lacking, a longing for its perfectioning presence. This mechanism can be extended to different notions: man's desire for woman is something similar to the artist's wish for aesthetical pleasure or the soul's desperate longing for God's grace. So, in this compound of ideas the principles of aesthetics, theology and even magic are often melted together.

Ficino's activity in this field for a century inspired men of letters to write poems and treatises on their master's, Plato's, theories of love and beauty. The first among these wellknown works was a poem by Girolamo Benivieni, Ficino's contemporary, *Cansona della amore celeste et divino*, completed with a treatise by the famous philosopher, Pico della Mirandola. The topic was further popularized by Baldassare Castiglione who discussed it in the fourth dialogue of his *Il corteggiano* (1528). This Platonic love conception was marvellously elaborated in the work of Leone Ebreo's, the Spanish born Jewish doctor. In 1535 he published his *Dialoghi d'amore* in Rome. In the fascinating dialogue the male character, Filone explains his views to his lover, Sofia, whom he wants to persuade that sexual love is a suitable and necessary stage in the ascent to the spheres of divine love. Though at first reading the work is nothing more than an exciting story of a seduction clad in philosophical garments it accurately mirrors the Renaissance's

quite liberal opinion on love when Ebreo emphasizes his seriousness by choosing the names of his characters: Filo--Sofia. By the end of the treatise the author has reached the image of a love-breathing anthropomorphic universe in which all the relationships of earth and heavens resemble sexual intercourse. In this world-picture - beyond the effects of the late-Hellenistic Neoplatonism - some features of the Hebrew-Egyptian gnostic philosophy can be noted which were transmitted to Europe by the Arabic world and first appeared in Pico's hermetic works.[15]

France also contributed a great deal of treatises on Plato, especially Louis Le Roy, contemporary of the *Pléiade* dealt with the Platonic love-theory (cf.: Nelson 1968, 650) the work of whom *La Sympose de Platon de l'Amour et de Beauté* directly effected Spenser's poetic evolution (see: Ellrodt 1960, 99-105). The topic was still popular in the last decades of the 16th century, for instance Giordano Bruno devoted a series of sonnets and analyses to it in his book entitled *Eroici furori* which was published in London, 1585 with a dedication to Sir Philip Sidney. In his preface Bruno explains that his Petrarchism is not of the ordinary kind, directed towards the love of a woman, but of a higher kind, belonging to the intellectual part of the soul. He is not against the "vulgar loves", but it is towards the "higher Cupid" that his loves are addressed (Yates 1964, 275).

Spenser's works logically stand at the end of this above sketched development of Renaissance aesthetics and

philosophy. Nevertheless, we also must face some philological questions: what was the extent of Spenser's awareness of cultural heritage, did he possess deeper philosophical aspiration? The English poet's Platonism was accurately analysed by Robert Ellrodt who, distinguishing between an aesthetical and esoterical Platonism, classified Spenser as belonging to the aesthetical branch. Ellrodt's conclusions are rather disappointing as he finds that up to Spenser's last creative period we can find traces of only the aesthetical Platonism the source of which can usually be indicated in Castiglione's *The courtier*. An English version of this by Sir Thomas Hoby had appeared in 1561 and soon became a spring of Platonic thoughts in England (cf.: Tillyard 1968, 60). Referring to some parts of the *Faerie Queene* and Colin Clouts Come Home Againe Ellrodt accepts Bembo's *Gli Asolani* and Le Roy's French commentaries on Plato's *Symposium* as possible readings of Spenser.

The *Fowre Hymnes* doubtlessly prove that Spenser incorporated new elements of Neoplatonism into his poetic imagination. The definition of ideal beauty; the description of the soul's descending from celestial planets to earthly bodies and also other parts give evidence of the poet's knowledge of Ficino and Benivieni (Ellrodt 1960, 118). As a plausible source of these Italians Ellrodt suggests the French translation of Ficino's own work (*Discours de l'honneste amour sur le Banquet de Platon par Marsile Ficin...*, Paris, 1588.) and Leone Ebreo's treatise which also might

have been familiar to Spenser in a French translation by Pontus de Tyard published in Lyon 1551 and five other times later in the century (op.cit., 183-95).

There is not much hope of exactly specifying Spenser's actual sources in writing his *Fowre Hymnes*.[16] However, we can easily notice that the poet was able to renew his poetry in this composition and to summarize his poetic message on a higher level of contemporary philosophy. In accordance with his aims he chose as genre a cycle of hymns elevated, pathetic but impersonal in tone. The representatives of this poetic licence were the mystical-philosophical "pagan" hymns of the Renaissance that usually used symbols borrowed from classical mythology but referring to Christian ideology, too, such as that of Lorenzo de'Medici's Bacchus Hymn, Benivieni's *Canzona* or Ronsard's nature-hymns.

The Neoplatonic love-conception had already appeared in Spenser's previous works. His *Faerie Queene* (1590-6) can be considered as a tangled elaboration of earthly and heavenly love-affairs. One may think of the relation between King Arthur and the fairy queen and their possible equivalents in Leicester and Queen Elizabeth.[17]

While *The Faerie Queene* was intended to be a comprehensive synthesis of the values of English historical experience and the results of Renaissance culture Spenser expressed his Petrarchism in his cycle of sonnets entitled *Amoretti*. Two pieces of these poems already signal the poet's inclination to deal theoretically with the problems of love. One of

these sonnets (LXVIII) uses a Christian interpretation, while another (LXXII) gives a Neoplatonist approximation as if anticipating the possible topics of the latter hymns (cf.: Nelson 1968, 651). The first praises the power of Christ's love that was able to conquer sin and death: "So let us love, deare love, lyke as we ought, / Love is the lesson wich the Lord us taught". Sonnet LXXII illustrates the soul's endeavour to ascend to heavenly beauty as it had been written by Plato himself. In the final couplet Spenser seems almost to surpass his master, when stating that his sweetheart's beauty includes even the celestial fairness: "Heart need not wish none other happinesse, / But here on earth to have such hevens blisse".

These sonnets clearly reveal Spenser's aim of considering earthly love not as the antagonistic adversary of the heavenly one but, following the Italian Neoplatonists, as the first step which the true lover can climb on to redeeming, transcendental love: "grade by grade to the uncreated sphere / ... whence fashioned were / All beauties in the loved one manifest".[18]

Part Three

FOWRE HYMNES: Composition and Meaning

(a parallel analysis)

Modern scholars agree that Spenser's most characteristic feature lies in his synthetizing nature (see: Ellrodt 1960;

Nelson 1968; Satterthwaite 1960; Selincourt 1970; etc.). He attempted a unification of the European Renaissance tradition and the particular pattern of English thought inherited from the Middle Ages; he tried to fuse the classical legacy and his own deeply felt Protestant Christianity. His success and that of other Elizabethan poets was due to a rare, transitory historical-social situation; the cosmopolitan and self-conscious attitude of Elizabeth's court. This court, a highly cultured, aristocratic but still democratic society was reigned over by the Virgin Queen, the highest ideal of all poets, the embodiment of righteousness and power, a symbol of earthly and heavenly love (cf.: Yates 1947).

The *Foure Hymnes* in its construction also reveals this synthesizing objective. It has a consequently worked out parallel structure characterized by a logical duality of Christian and Neoplatonist symbolism.

Another peculiarity in the work is the appearence of Plato's theory on the binary nature of love. According to Plato there are two poles of love, the lover and the beloved. The lover is the active, dynamic element characterized by a constant longing for beauty. The beloved is the passive embodiment of fairness receptive to the attentions of the lover.[19] Plato - because of certain characteristics of the contemporary society and thinking - attributed to the male sex both the lover and the beloved, (see: Heller 1966).

By the time of the Renaissance the situation had changed (although some Neoplatonists also tried to revive the antique tradition in this respect and members of Lorenzo de'Medici's academy like Ficino, Pico della Mirandola, Benivieni, Landino or Poliziano all highly estimated friendships of the Platonic type, the effect of which can be seen in Michelangelo's sonnets - cf.: Tolnay 1975, 54, 252) and the lover-beloved relation with the analogy of Cupid and Venus appeared as a connection between man and woman. Spenser's hymns consequently show this bipolarity. The first and the third ones in the cycle are dynamic and animated even in their poetic devices while the second and the fourth ones - according to the static nature of beauty - are rather of the tableau kind. The male-female opposition is represented by the main characters of the hymns, too. Not only Cupid and Venus but also in the heavenly hymns Jesus and the divine Wisdom, depicted as the Queen of the Heavens, realize this duality.

The whole cycle is marked by a sophisticated system of three or four elements in various combinations. The work consists of four hymns each of which can be divided into four parts. It is worth mentioning that each of the hymns' second and third units contain three series of arguments while the poems in pairs refer to one particular trinity:

Zeus		God		
Cupid	Venus	Jesus Christ		The Holy Ghost
Classical mythology		Christian body of beliefs		

We can hardly consider this number-system as accidental. Among Hungarian scholars O.Süpek has recently drawn attention to the significance of number-symbolism in Medieval and Renaissance poetry: the construction-principle of these works of art ordered the selection and arrangement of words and lines first of all because of the theological effort to create a harmony of rhythm and divine perfection as manifested in numbers and only secondly because of the required rhythm and metrics (Süpek 1971, 443). The numbers three and four had strict meanings in Renaissance numerology: four symbolized earthly matters as the body, elements and humours. The number three represented supernatural phenomena from the Trinity to the ternary units of celestial and angelic hierarchies (3x3=9). The figures three and four expressed the dialectics of body and soul, earth and heaven as it had been written by Saint Augustine: "Numerus ternarius ad animan pertinet, qaternarius ad corpus" (quoted by Süpek 1964, 315). By the time of the Renaissance the figure three also became the symbol for earthly perfection manifested in works of art (it is enough to think of Dante's versification and construction in his *Divina Commedia*) and the number seven (3+4) proclaimed the unity of the world - Spenser wrote his hymns in seven lined stanzas! His choosing the Rhyme Royal may have come from philosophical assumptions.

An examination of the sources also strongly suggests that the poet's aim was one of synthesis. Among the classical authors Hesiod and Ovid have already been mentioned

but the list must include the name of Cicero whose works (especially *De oratore*) provided the main patterns of Platonism for those who did not read the original dialogues of the Greek philosopher. The influence of Dante and Petrarch has doubtless been felt in English literary tradition for their follower, Geoffrey Chaucer, can be counted as one of Spenser's greatest ideals. In addition to the above-analysed impact of Neoplatonism on Spenser the Medieval heritage calls for mentioning particularly that perception of love according to which life was governed by the dual powers of earthly and heavenly passion and love was considered a worldpopulating and world-moving force as in the lyrics of the troubadours and by various 12th century Platonist philosophers e.g. Bernard Silvestris or Alain de Lille (on the troubadours see: Győry 1970, 270-3; on the above mentioned philosophers: Nelson 1968, 657).

Naturally, the Christian sensibility and terminology ought not to be dismissed when we mention Spenser's description of the divine creation, the doctrine of charity and fraternal love or his depiction of God's Wisdom which closely follows one section of the Apochrypha (*The Wisdom of Solomon*) which was particularly popular during the Renaissance.

Spenser worked out a coherent system of poetic images: the Platonic allegories of flame, fire and the soaring spirit are melted with the Medieval mirror-symbolism and Christian emblem of lamb in the crucible of his poetic workshop.

The *Fowre Hymnes* is characterized by an extraordinary

balance, a refined unity of composition. The work evokes a Renaissance building resting on four pillars, crowned with a symmetrical tympanum, yet at the same time it follows the precepts of a *poeta doctus* whose purpose was to present the totality of the world - obviously not by means of philosophy but poetry. This cycle was the product of one of those rare moments when art experienced the delicate balance which has been vainly desired by society for centuries. One of the work's interpreters wrote: "Spenser's system of love reaches upward from this world but keeps foothold within it... The poet was attempting to justify by the authority of literature, the wisdom of the ancients, and revealed religion his deep feelings about the relationship of man and woman and God. He saw a likeness between the love that draws the sexes together, producing noble deeds and perpetuating the race, and the love that draws man to God and fills the world with beauty. To testify to this likeness he summoned his cloud of witnesses" (Nelson 1968, 658).

N O T E S

1 Edited by J.A.Van Dorsten, London, 1966. OUP, 75.

2 On Spenser see: SELINCOURT 1970, vii-lxvii; a bibliography is included in: MACLEAN 1968, 658-62.

3 Cf.: Plato's *Symposium*, section 203.

4 *Symposium*, section 177.

5 *Methamorphoses*, Book One, ll. 21-2.

6 This idea can also be traced back to Plato as it was expressed by him in his *Timaeaus*, section 28.

7 Cf.: Marsiglio Ficino, *Commentarium in Convivium Platonis de amore*, VI,6: quoted by MACLEAN 1968, 461n.

8 Among the literary interpretations of this world picture the most famous is Dante's, cf. his description in *Paradiso*, XXVIII.

9 Cf. Ficino's *Commentary*, VI,17: "The beauty of God ... certainly excels the rest of beauties as much as the true light of the Sun in itself, pure, single and inviolate, surpasses the splendor of the Sun..." quoted by MACLEAN 1968, 480n.

10 *Commentary*, VI,18 quoted by MACLEAN 1968, 483n.

11 Sections 180-4.

12 *Phaedrus*, sections 246-57.

13 This dualism occurs with Dante and Petrarch, although without the basis of the elaborated Neoplatonist philosophy. Petrarch's *Canzoniere* anticipates the opposition of earthly and heavenly love the book being devided into poems written before and after Laura's death (cf.: HAUSER 1968, 1:210).

14 According to Robert Ellrodt's unpublished statistics on the 16th century popularity of Plato's works *Timaeus* appeared in a greater number of editions but the *Symposium* more frequently was published in vernacular translations (ELLRODT 1960, 224-7).

15 On Leone Ebreo see: PERRY 1973: BÁN 1976, 130: KLANICZAY 1976, 317-24. Some works that revealed the hermatic impact in European Renaissance culture: FESTUGIERE 1950-4: WALKER 1958: YATES 1964.

16 Frances Yates fascinatingly indicated the roots of Spenser's ideas in Giorgi's *De harmonia mundi* (Venice, 1525). See: Yates 1979, 95 ff.

17 On Spenser's Neoplatonism in his *Faerie Queene* see: FOWLER 1964: ROSE 1968.

18 Girolamo Benivieni: *Ode of Love*, tr. J.B. Fletcher in: *Literature of the Italian Renaissance*, New York, 1934, 340.

19 Cf.: Plato's *Symposium*, section 204.

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TARTALMI ÖSSZEFOGLALÓK

KENESEI István: "Revisiting wh-movement"

A tanulmány az angol vonatkozású mellékmondatokat és infinitivuszos szerkezeteket vizsgálja. Kritizálja a korábbi megközelitéseket és uj javaslatokat tartalmaz az emlitett szerkezetek leirására.

KONTRA Miklós: "On /Team/ Handball Terms in English"

A szerző kézilabda európai fejlődéstörténetét mutatja be, valamint azt a terminológiai bizonytalanságot, amelyből előbb vagy utóbb kialakult e sportág szakszó-anyaga az angol nyelvben.

MATZKÓ László: "Present Perfect Versus Past Tense"

A szerző elemzi azokat az objektiv és szubjektiv kritériumokat és lehetséges psychologiai tényezőket, melyek a Present Perfect és a Past Tense közötti választást meghatározzák, ami sok angolul tanuló számára nehéz probléma. Foglalkozik továbbá bennszülött angol és amerikai beszélők normától eltérő és hibás időhasználatával is.

PORDÁNY László: "A nyelvelsajátitás, illetve a nyelvoktatás elméleti kérdései a kétnyelvüség kutatásának tükrében"

A szerző a bevezetőben számbaveszi a bilingvizmus különféle definicióit és kvázi-definicióit, majd röviden tárgyalja a bilingvizmus-fogalmak következetlenségeit és hiányosságait.

Az első fő rész a kétnyelvüség nyelvszociológiai és nyelvpszichológiai aspektusainak vizsgálatát tartalmazza; az utóbbin belül főként a pszicholingvisztikában kialakitott un. "compound"- és "coordinate" - megkülönböztetést.

A második rész az un. "tökéletes bilingvizmus" elvi és gyakorlati kritikájával, valamint az ebből levonandó, a nyelvelsajátitás folyamataira és a nyelvoktatás célkitüzéseire vonatkozó következtetésekkel foglalkozik.

BÓDIS Klára: "Blanche: A Complexity of Attitudes"

Tennesse Williams A vágy villamosa cimü drámájának főszereplőjével, Blanche DuBois-val foglalkozik az elemzés. Magatartása és viselkedése többrétü és összetett, ezért a darab végkicsengése, illetve az olvasó reakciója is bonyolult, több elemből tevődik össze. Nem egyértelmü, hogy az olvasó Blanche mellett áll-e vagy sem, ennek oka többek között az is lehet, hogy maga az iró sem szemléli egyértelmüen saját figuráját.

FABINY Tibor: "The Wheel of Time as a System of Imagery in Shakespeare's Dramas"

A tanulmány a Shakespeare-drámák képalkotásával foglalkozik, ezen belül az idő képi megjelenitésével. A második részben a shakespeare-i idő-felfogást szembeállitja a ciklikus /pogány--természeti/ és a lineáris /keresztényi/ időszemlélettel. A tanulmány konkluziója, hogy a drámák organisztikus időszemlélete a ciklikus hagyományhoz áll közelebb, ezt hivatott kifejezni a dolgozat cimét viselő "időkerék" kifejezés.

NOVÁK György: "Before November One"

A szerző Serly Tiborral készitett interjuja /1976/ alapján adalékokat szolgáltat Pound és a magyar zene kapcsolatára, valamint Pound halálára vonatkozólag; közli a Pesti Napló egy Poundra vonatkozó cikkének angol fordiţását; bemutatja Ezra Pound egyetlen, magyarból készitett "müforditását".

ROZSNYAI Bálint: "A mystical treatise on the art of attaining truth: Hawthorne's The Blithedale Romance"

A BR elemzését tartalmazó dolgozat szervesen kapcsolódik a Papers I-ben megjelent tanulmányhoz /Hawthorne's The House of the Seven Gables/, annak következtetéseire épül. Célja, hogy megmutassa, hogy Hawthorne szerint mennyire képtelen a csupán

a látszatvalóságot tükröző "regény" a lét két aspektusának egységben való látására. A történet narrátora, Miles Coverdale azért marad középszerű költő, mert csupán redukált és ezért szükségszerüen téves a perspektivája: a misztikus, látomásos "romance" lehetőségével nem él. Ezt a lehetőséget az Előszóbeli Szerző valósitja meg, aki Coverdale "regényét" "romance"-szá teljesiti ki.

SZŐNYI György Endre: "A Synthesis of Renaissance Love-Theories: the Compositional Structure of Edmund Spenser's Fowre Hymnes"

A dolgozat Edmund Spenser, az angol reneszánsz nagy költőjének utolsó művét vizsgálja, kompoziciós és eszmetörténeti szempontból. A kompoziciós vizsgálat különösen fontos, hiszen ciklusról, egy négy himnuszból álló gyüjteményről van szó.

A négy himnusz a földi szépséghez és szerelemhez, valamint ezek égi másaihoz iródott. A ciklus szerkesztettsége rendkivül tudatosnak tünik: a négy himnusz egyenként is négy részre tagolódik, s e részek még további három-három alegységre vonhatók. E struktura számmisztikailag is magyarázható, ami azért is jogosult, mert a reneszánsz - továbbfejlesztve a középkor számmisztikáját - szinte tökélyre vitte ezt.

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Felelős kiadó: Dr. Rozsnyai Bálint

Készült: a Szegedi Magas és Mélyépitő Vállalat
sokszorositó üzemében

Felelős vezető: Mazán Jánosné

A mű eszmetörténetileg is a szintézisigényt tükrözi. Az a neoplatonista szerelemkoncepció kap itt hangot, amely Platon alapján a szerelmet és a szépséget teszi meg nemcsak esztétikája, de ontológiája alapjául is, s melynek kifejtői: Ficino, Pico, Leone Enreo, Castiglione - Angliában többek között Spenser.

Spenser művészete azonban más szinten is a szintézisigényt mutatja, ő ugyanis a neoplatonista filozófiát sikerrel ötvözte protestáns meggyőződésével, s hazája hagyományaival is.